

Sets in Order

35¢

The
Official
Magazine of
SQUARE
DANCING



JULY, 1960
VOL. XII NO. 7



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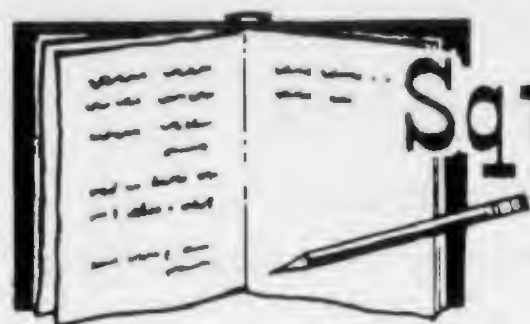
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Square Dance Date Book

- July 2—Summer Roundup
Darmstadt, Germany
- July 9-10—5th Ann. Round Dance Week-End
Community Club Pavilion, Dayton, Ohio
- July 10—Annual Family Picnic & Square Dance
Ranchland, Ballroom, Camp Hill, Pa.
- July 15—Rodeo Kick-Off Square Dance
Garberville, Calif.
- July 16—Round Dance Council Festival
Munc. Audit., San Antonio, Texas
- July 16—Douglas Do-Si Dancers Wyo. Fest.
State Fair Grounds, Douglas, Wyo.
- July 16—2nd Ann. Capitol City Lakefair Jamb.
Olympia, Wash.
- July 16—2nd Ann. Jolly Mixers "Formal"
Poinsett Hotel, Greenville, S.C.
- July 22-23—4th Spanish Trails Fiesta Jamb.
Ft. Lewis A & M Campus, Durango, Colo.
- July 23—Promenaders Chuck Wagon Sq. Dan.
4-H Camp, Alpine, Wyoming
- July 29-30—7th Ann. Black Hills Festival
Rapid City, South Dakota
- July 29-31—Oregon State Federation Festival
Klamath Falls, Oregon
- July 30—Sun Valley Capers
Sun Valley, Idaho
- Aug. 5-6—12th Ann. Mountaineers Festival
Marshall School, Flagstaff, Ariz.
- Aug. 5-6—First West Texas Festival
Munic. Coliseum, Lubbock, Texas
- Aug. 6—Square Thru Club Ann. Summer Jamb.
Civic Center, LaGrange, Ill.
- Aug. 13—Street Fest. Square Dance
State Fairgrounds, Springfield, Ill.
- Aug. 14—4th Ann. Summer Callers' Roundup
Ranchland Ballroom, Camp Hill, Pa.
- Aug. 26-28—2nd Ann. Wisconsin Convention
State College, Whitewater, Wisc.
- Sept. 3-4—2nd Ann. Festival & Fall Ball
Lake Park, Camdenton, Mo.
- Sept. 3-5—4th Ann. Labor Day Round-Up
Frankfurt, Germany
- Sept. 3-5—4th Ann. Fla. Knothead Konvention
Ft. Harrison Hotel, Clearwater, Fla.
- Sept. 9-10—Greater N.O. Assn. 3rd Ann. Fest.
Munic. Audit., New Orleans, La.

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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Bob Osgood	Editor
Helen Orem	Assistant Editor
Chuck Jones	Contributing Editor
Jane McDonald	Subscriptions
Jay Orem	Business Manager
Marvin Franzen	Advertising Manager
Ruth Paul	Special Projects
Joe Fadler	Photographer
Frank Grundeen	Art Consultant

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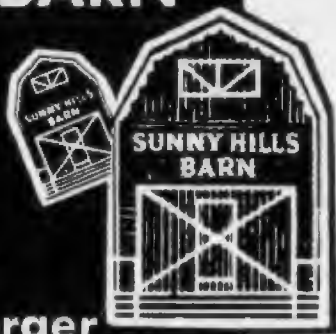
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Sept. 7-11—All Canadian Funstitute, Miette Hot Springs, Jasper Natl. Park, Alberta, Can. Johnny Trouts, Jim Lindsays, Henry Liens, Doug McColls. Write Miette Hot Springs Funstitute, 3325 44A Ave., Red Deer, Alberta, Can.

Sept. 16-18—Hi Sierra Camp, Giant Forest,

Sequoia Natl. Park, Calif. Joel Peppers, Chuck Joneses, Hunter Crosbys. Write Jeri Crosby, Three Rivers, Calif.

Oct. 7-9—Fall Round-Dance Week-End, Prudhomme Recreation Centre & Hotel, near Niagara Falls, Vineland, Ont., Can. Frank Hamiltons, Joe Turners, Johnny Davises. Write Frank Hamilton, 3330 Hermanos, Pasadena, Calif.

Ed Gilmore's Caller's College will be held in Glenwood Springs, Colo., as usual — not as our April issue said in Colorado Springs.

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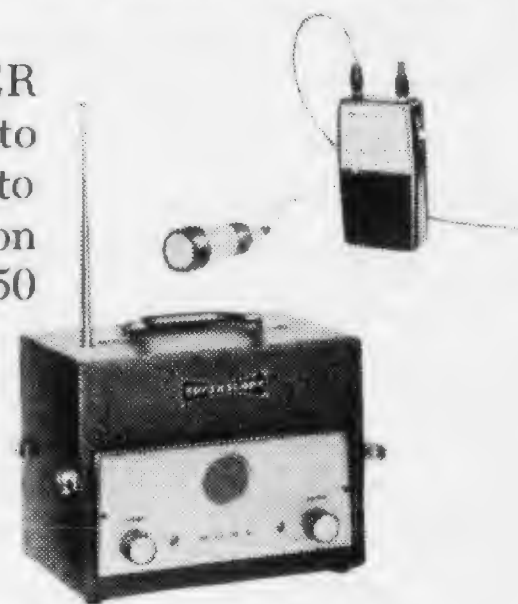
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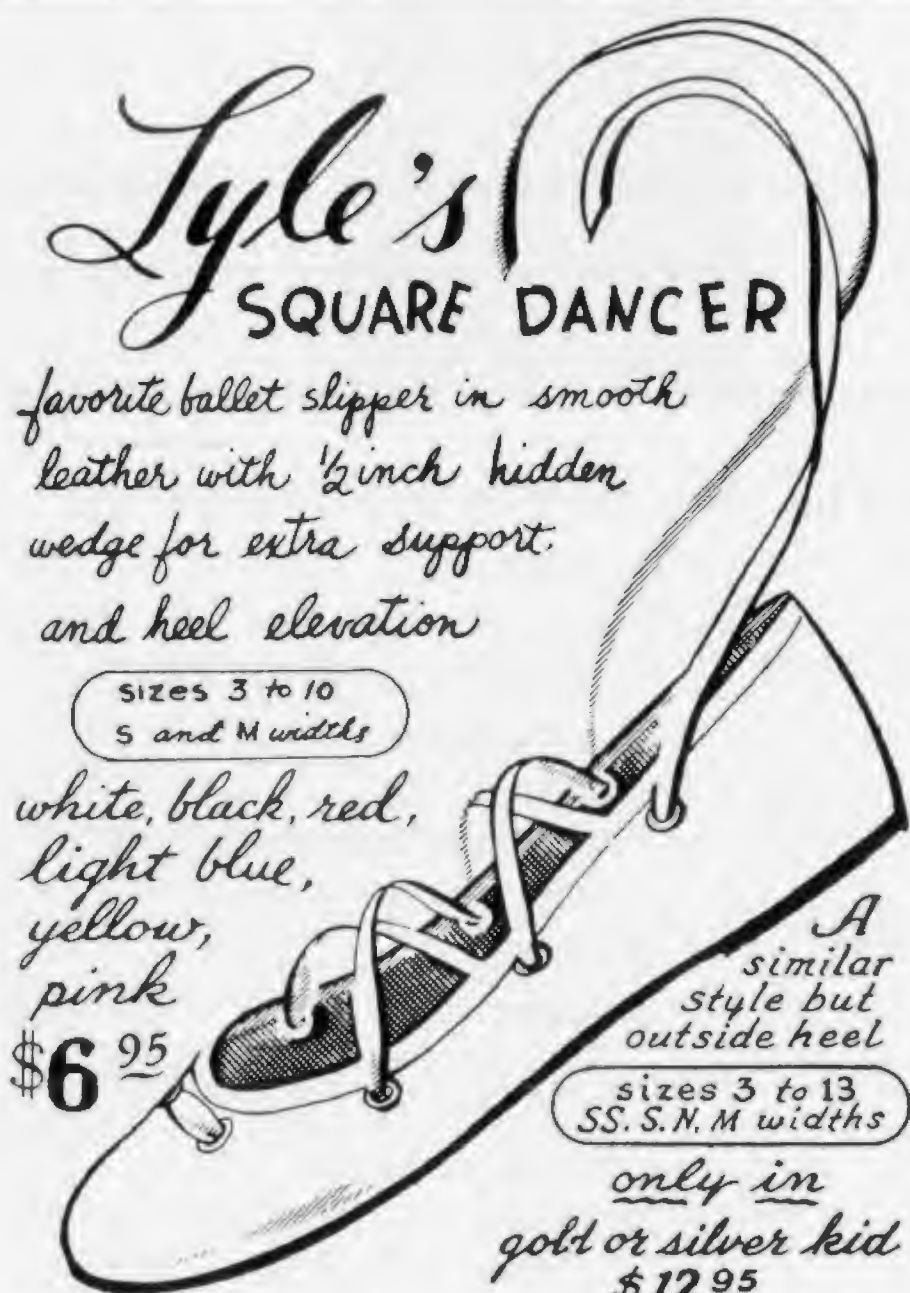
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

ON BASICS

Dear Editor:

... I like the idea of putting the basic numbers over the dances. I could figure this out for myself but I do have limited time and if I can take a quick glance down the numbers I know what I can do, or need to teach before I can use this dance. I can even see the filing of the dances by numbers, cross indexed, which might very definitely help in the learning of basics, with a little variety...

Jack Todd
Lexington, Ky.

Dear Editor:

The application of the uses of Basics 1-10 are helpful in teaching our classes. We will be looking for more in your future issues.

Steve and Jean Petroff
St. Clair Shores, Mich.

Dear Editor:

Thanks much for your drills for use of Basics 1-10 as it appeared in the May 1960 issue (of SIO). As a beginning caller with just a little over one year's experience this is of course invaluable to me. It seems that you just don't acquire these otherwise without many years of experience...

Frank J. Reich
Missoula, Mont.

We have had a nice response for this basic drill material and will continue to run more of it. Our readers are invited to send in drills that they have found useful in this series. Editor.

Dear Editor:

Up to now we have enjoyed reading Sets in Order and have appreciated the impetus it has given square dancing throughout the country. Lately, however, the editorial policy of "stopping somewhere" has irritated us. Since square dancing is our hobby, we wish to pursue it as it pleases us. We do not appreciate being told by an editor how far we should go in learning

(Continued on page 38)



AS I SEE IT

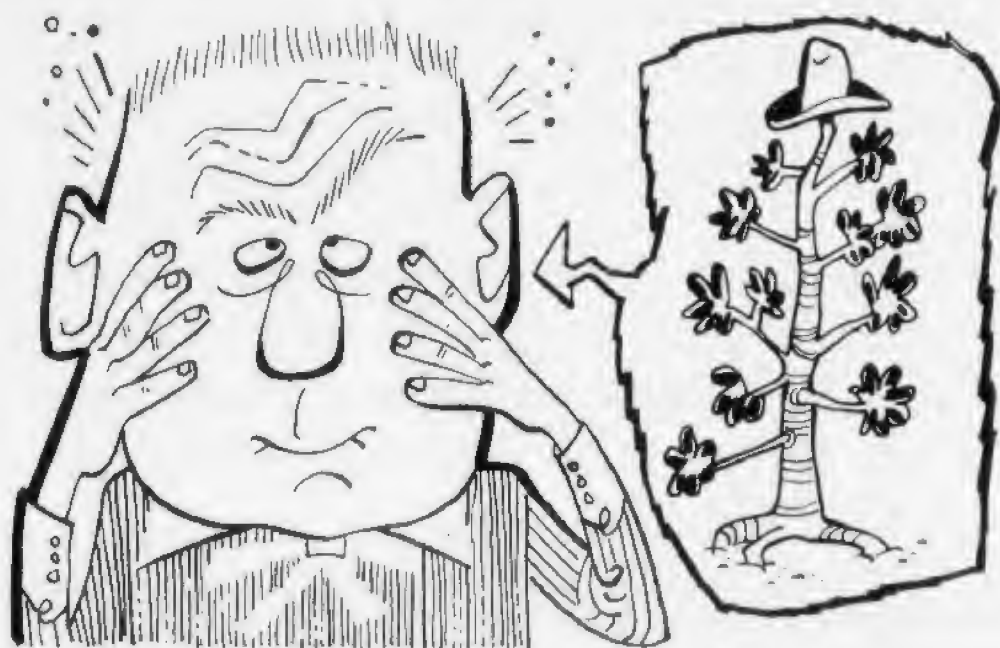
bob osgood

July 1960

ANOTHER NATIONAL CONVENTION has gone by the boards and once again we add our voice of thanks to the hosts for their hundreds of tireless hours that provided pleasure for so many. Not letting any time be wasted, the folks in Detroit have already swung into a full scale promotional program for their stint next year.

Coming away from one of these events, we always have renewed admiration for those individuals with such enduring memories who seem to recollect the name of every square dancer they ever met. This is a trick we'd like to learn. When we watch someone like Bob Ruff who knows the first name of every person in a class of 25 squares by the end of the third evening (he'll probably say we're exaggerating a bit), we continue to be amazed.

The nearest we ever came to any organized plan of name-remembering was when we tried some theory a friend was pushing at us a few years back. As we remember the plan was based on association. "I'd like you to meet Mr. Green." (This always seemed a rather unfair illustration.) Immediately we were to think of something green — a lawn perhaps or a shrub, so that the next time we met we could shake hands and say, "It's nice to see you again, Mr. Green." With our luck we'd make a few stabs like Mr. Alfalfa, Mr. Shrubbery or Mr. Shamrock and then give up.



The way we feel, one of the greatest heroes in the field of square dancing was the person who invented name badges — particularly those that can be clearly read across the room. Another friend of ours (we can't seem to remember his name) came up with the great idea that all square dancers should wear their badges on their back. In this way it would be quite simple to approach someone from behind, take a good secure look at the name, then turn around just as we passed with a rather surprised, "Hello, Mr. Green. How nice to see you again."

Actually we never held too much hope for this theory and like everyone else have developed the system of shaking hands and muttering something like: "It's nice to see you again." Then, looking suddenly over to the sidelines at some bit of activity that doesn't really exist we hope to distract the attention of our reunited friend and in that brief minute as his gaze is diverted we hope to glance down unnoticed so that perhaps we can spot his name and use it somehow in our next sentence.

It's feeble — but it works occasionally.

A Time To Remember

BIG EVENTS seem to mark turning points in the progress of square dancing in almost every area. Here in California we have two such dates to look back upon. The first was in November of 1948 when Dr. Lloyd Shaw and his Cheyenne Mountain Dancers presented two shows and a 3-day institute for leaders which did much to stimulate interest among dancers and non-dancers alike.

The second big date was July 13, 1950, just ten years ago this month. Being a nostalgic type it's easy for us to remember this fantastic evening.

The people of Santa Monica, California, had wanted to present a large outdoor square dance as part of the Diamond Jubilee, or 75th Anniversary, of their city. No indoor area was large enough for their undertaking so a five-block

area where famed Wilshire Boulevard ends and forms a giant letter "T" with Ocean Avenue, just a stone's throw from the beach, was set aside, repaved, then covered with powdered talc and Spangles. Bleachers were set up along the sidewalk for the spectators. The Army furnished a battery of searchlights and a complete PA system was strung from the palm trees that lined the Boulevard.

In complete cooperation the hundred callers of the area selected the 30 who would call on the program. The several existing square dance associations all lent their support, and Dr. Shaw and the (then) Governor of the State, Earl Warren, were the guests of honor. The evening materialized without a hitch. While it was anticipated that perhaps 4,000 dancers might attend, the most optimistic went so far as to guess that there might be as many as 8,000.

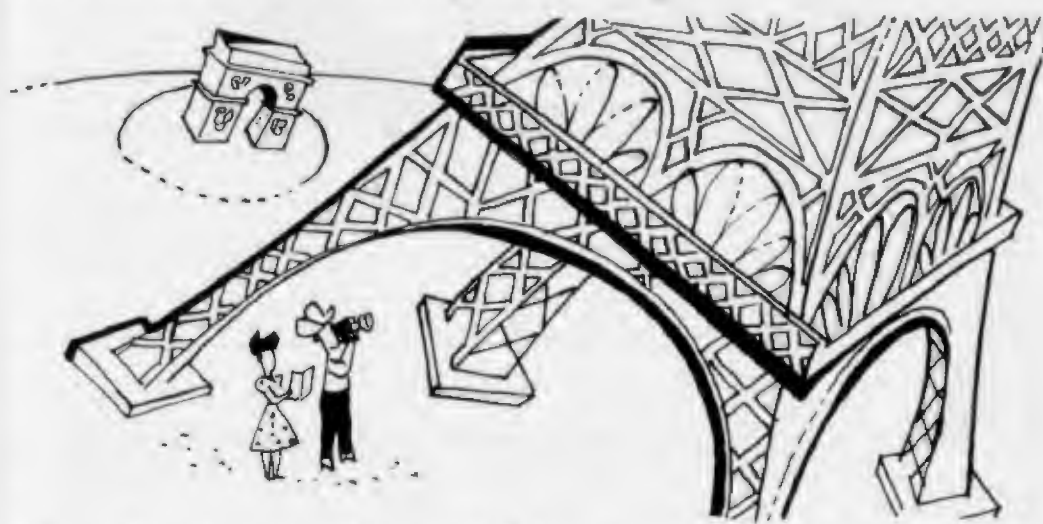
We'll never forget the great thrill of seeing these thousands of dancers coming in caravans from areas 100 miles away and knowing that most of them were suddenly becoming aware of the immensity of this wonderful hobby. The majority perhaps danced regularly in clubs of 6 or 10 squares and now to be surrounded with what appeared to be the entire population was a thrill for them almost beyond description. According to the engineers who had to do most of their counting from photographs taken high above the dance area, 15,200 were dancing and more than 35,000, many of them future square dancers, were sitting on the sidelines being amazed at what was going on before them.

The intervening years have made a great deal of difference in our area, but I think you'll understand why we look back with great awe and pride at this July evening ten years ago.

About that Trek to Europe

BECAUSE OF THE TIME it takes in planning each issue of Sets in Order and because of the time needed for setting type and making plates and printing and binding each issue, we often have to write material for this column before you folks out there have had a chance to read and send in your reactions to articles that appeared the previous month. For that reason we have only started to get reactions on our proposed square dance trip to Europe planned tentatively for 1962. However, we have enough indication that something of this sort would prove interesting to a great number

of you and we are going ahead with our investigating. If you are interested, be sure and drop us a note so that we can send you bulletins of this *wild idea* as things develop.



The Swing's the Thing

THE FRAIL LITTLE LADY sitting next to us at the big festival was absorbed by the sight of the hundreds of beautifully costumed dancers and seemed to be hypnotized by the rhythm of the shuffling feet, the beat of the music and the commands of the caller. Speaking half to herself and half to those sitting next to her and in a way that indicated she had given much thought to the subject, she said: "You know, you can always tell a *good dancer* by the way he swings." Then we started watching and we could quickly see just what she meant.

How many men and women today could *walk* through all of the Dixie Chains, Shuffle the Decks and other complicated maneuvers and yet be poor swinging partners? Swinging is not just a natural movement that can be perfected without drill and some coaching. It is awkward at first and it must be understood to be enjoyed. (See the Style Series on "Swinging," page 14 of this issue.)

In the beginning, at your first night of square dancing, the caller told you: "Face your partner . . . now ladies stand where you are while the men take one side-step to your left . . . all right, men move forward one short step so that you're standing beside your partner — facing in opposite directions — right side to right side . . . Men, put your right arm around your partner's waist . . . good . . . Now, hold the lady's right hand in your left . . . fine . . . ladies, put your left hand on your partner's right arm — where the muscle should be . . . that's right . . . Now, just walk around each other." And you began swinging.

Chances are that was the only instruction you ever received in perhaps the most frequently used (and so frequently misused) of all of

the square dance movements. And why — particularly when the swing is just about our most common basic? It's probably because we all just take swinging more-or-less for granted. Somewhere a dancer picks up a buzz-step and with it occasionally a few fancy didos of his own, but if he feels awkward he sometimes just drops the movement altogether.

It wasn't always so. At one time a good swinger would be known as a good dancer. Actually when you come right down to it, you can't hide a poor swing; you can't blame it on someone else. If you're an uncomfortable person to swing with, your partner and every partner you dance with will know about it.

In some areas swinging is a good 50% of the fun of dancing. In some of the traditional contras and in many of the familiar Eastern swinging calls, a dancer is expected to swing four, six, perhaps even eight or twelve times and he never gets tired or dizzy. The reason of course is because he has learned to move with the beat of the music. He has learned to "use" his partner as a counter-balance and he has *worked* to perfect this one important movement.

Perhaps you've heard someone say: "We cut out the swing in our dancing because it's uncomfortable." Balderdash! Folks who cut down on their swinging do so because they don't know how to swing and because too many teachers don't know how or don't take the time to teach it.

"The swing interferes with the flow and momentum of the modern square dance." Popycock! The swing, when called intelligently, blends into any square dance movement. Just remember, a waist-swing is a right-turn movement. Naturally it's uncomfortable to swing following a lady's chain or another right-hand movement. By the same token, it's also unreasonable to lead from a swing into a right-hand figure.

Perhaps you're asking yourself, "Why all this fuss about swinging? I can swing so why take extra time fooling around with it?" Think back for a minute to the last few dances you attended. Did you enjoy swinging with each partner who danced with you? Perhaps you ran into some rather rough ones where you were grabbed and churned around a bit, thus in a way detracting a little from the pleasure of the evening. It may have been that a portion of

this could have been due to your own inability to swing comfortably.

Don't get us wrong. We don't say that swinging is easy. We don't think that becoming an enjoyable swinger is a cinch. However, like any other challenging feat that is worth doing, this is certainly worth doing well. If, as a golfer, you develop a slice, chances are you work to improve your swing. If you bowl you spend a great deal of time, not learning dozens of different fundamentals, but rather in striving to improve your stance and your delivery. In square dancing, while you are not working for a better score, you *do* have the goal of becoming a good, comfortable and considerate dancing partner. And this takes practice!

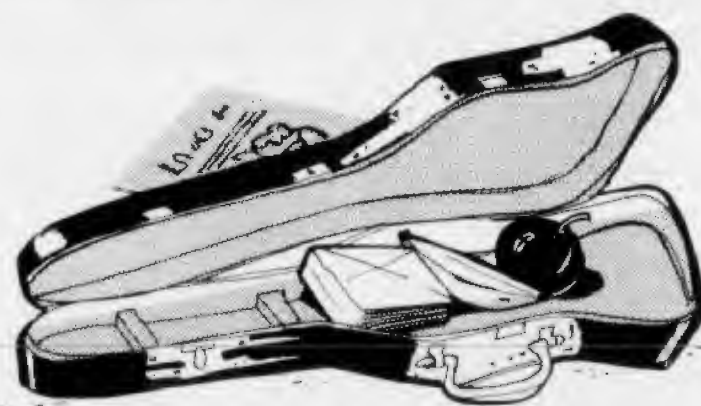
Please Be Careful

AS MUCH AS WE DISLIKE looking at the unhappy side of things, we occasionally find it wise to point out the importance of comfortable and safe dancing.

Just in the last few months two serious accidents have come to our attention. While at a large square dance gathering in California, a group of adults watched as a bunch of youngsters added youthful kicks and flourishes in their particular interpretation of square dancing. Going back to their clubs and trying the kicks for themselves, one lady was so severely injured that she had to be rushed to the hospital.

In Florida a dancer wishing his partner to do an extra twirl for which she was undoubtedly not prepared, snapped her in such a way as to break her arm and send her out of the square dancing activity for a good long period of time.

We don't say that these two incidents are typical. We do feel however that similar occasions are unnecessary and they do lend unfavorable publicity to an activity that is based on comfortable and flowing movements. Rather than being "a bad word" *comfortable* dancing *should be* the desired aim of every dancer and every dance group.



HAWAII

United Air Lines Photo

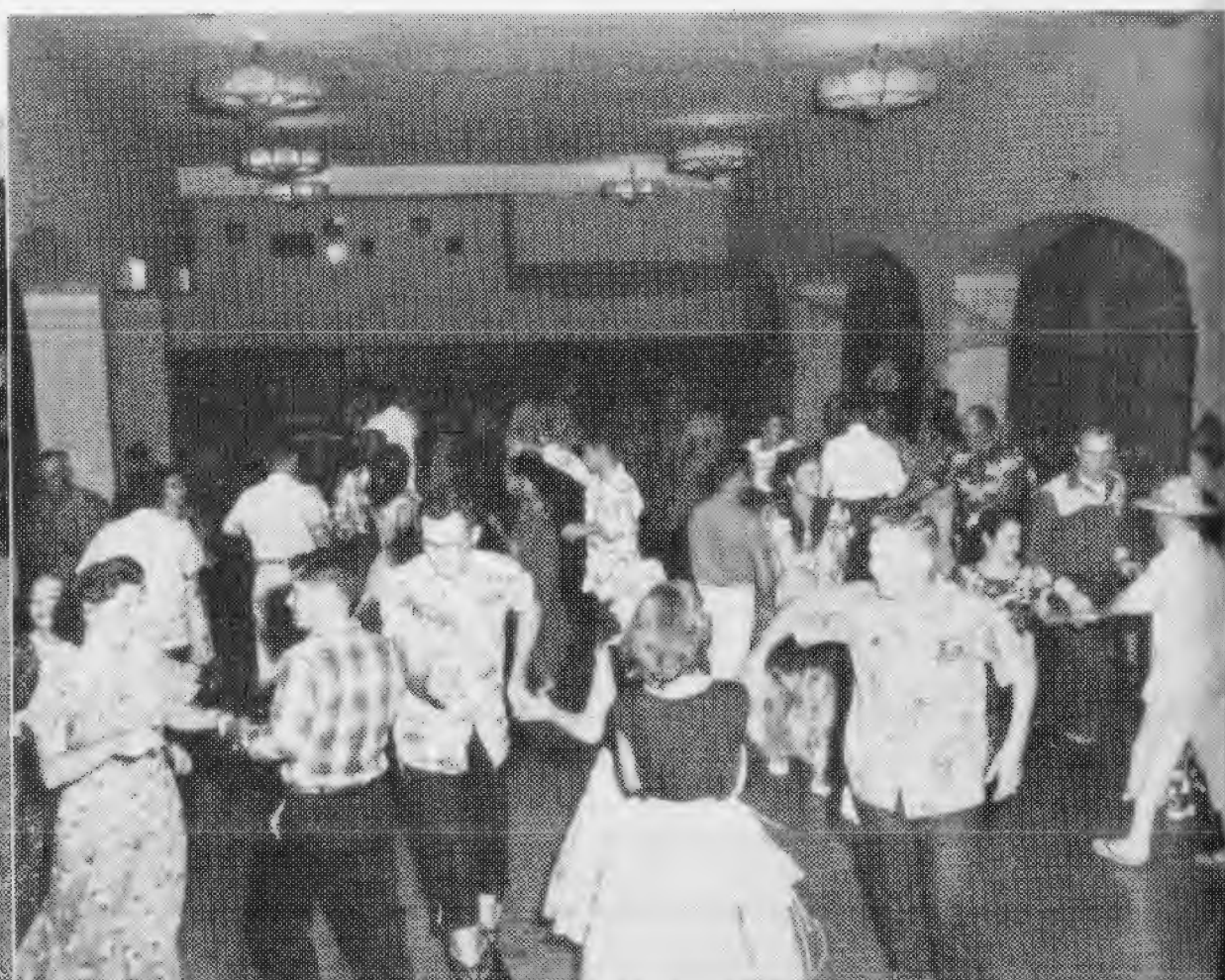
SQUARE DANCERS in all parts of the world pay special honor this month to the State of Hawaii as her 50th star at last becomes a reality. With an ever increasing number of travelers visiting the Islands undoubtedly a great many will be square dancers who will be delighted to discover a full-fledged square dance activity in operation.

The Hawaiian Islands even boast of a Federation of Square Dance Clubs. Member groups are spread as far away as Midway Islands with one club on the "Big Island" of Hawaii and quite a number of groups active on Oahu. Looking back a few years, square dancing in Hawaii got its start during World War II when defense workers started square dancing as a part of their recreational program. Since that time more than 75% of those dancing have been military personnel and their families. As in similar areas where the membership was predominantly military there has had to be a continuous program of developing new callers and

new dancers to replace those being transferred to other stations.

Visitors play a large part in the Island's square dance program and the increasing number of square dance tours to Hawaii is certainly a testimonial that these visitors are afforded a warm welcome typical of our 50th State. As time goes on more and more State-side dancers will be seen wearing the attractive fish-shaped badge made of cocoanut shell that denotes a member of the special Hui Hula Hula Kuea O Hawaii (Square Dance Club of Hawaii). Members of this clan, like the group's founder Bob Lambert, are just happy dancers who visited and square danced in the Islands. For those about to climb aboard a United Airlines plane or check into their stateroom on board the Lurline headed for the Islands here's

The traditional Hula of the Islands (left) makes way for a "New Look" (below). The Y Square Wheelers celebrate Aloha Week with grass skirts, beach hats, aloha shirts and muu muus. This is just one of many square dance clubs that extends a welcome to mainland dancers.



a handy check-off list of the active clubs in the area. Our special thanks for the information goes to Mrs. Ethel Mori, Superintendent of Recreation in Honolulu, Bill Smylie, Chairman, Federation of Square Dance Clubs of Hawaii and Hon Wa Wat, one of the Island's permanent resident callers.

Hickam Promenaders dance each Tuesday at 7:30 at Hickam Air Force Base. Contact Shorty Vaughn. Tel: 426868.

Hayseed Square Dance Club dances weekly in own building donated by the Navy. Contact Bob Brownell. Tel: 423633.

Hickam Squares Club is a group with members restricted to officer personnel and civilians with officer classification.

Pali Twirlers Square Dance Club meets every Thursday in the Windward YMCA.

Aloha 85 Squares dances at Schofield Barracks. Contact M/Sgt. Al Isbill. Tel: 227711, Ext. 58-5735.

Jeans and Janes dances on 2nd and 4th Fridays at the Downtown YWCA. Contact Wayne Machida. Tel: 504866.

Y Square Wheelers are sponsored by the Armed Forces YMCA and meet at the Downtown YMCA. Dances are held every Tuesday. Contact Ray Turcotte. Tel: 994-275.

Koral Kickers meet at Barber's Point Naval Air Station every Friday night. Contact Stan Carlson. Tel: 285498.

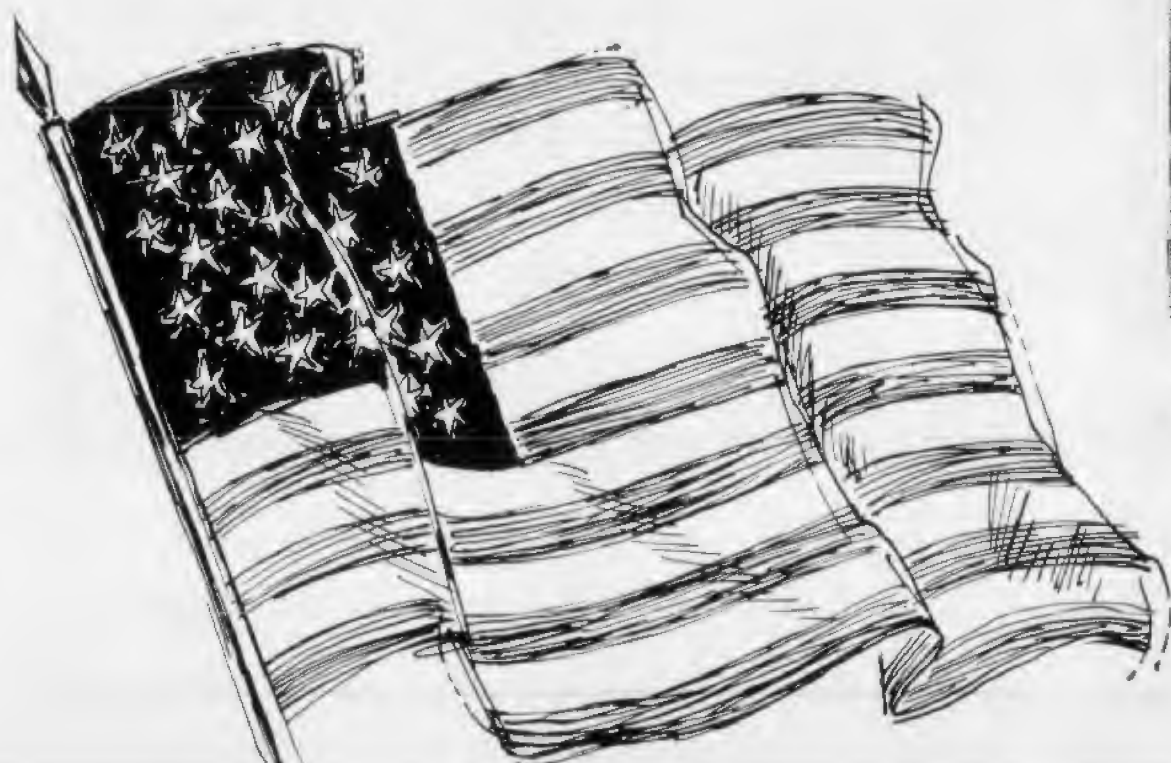
Calabash Cousins dance Mondays at McCully Center. Contact Bob Yamaguchi. Tel: 724155.

Pineapple Promenaders dance on Saturdays at the NAD in Waialeale. Contact Bob Schoeckert. Tel: 452016.

Board of Parks, Ala Wai Club House. Contact Mabel Aki. Tel: 851047.

Hawaii Federation of Square Dance Clubs. Contact Bill Smylie. Tel: 82931, Ext. 27-7172.

And, for those visiting the Big Island of Hawaii, contact "Hebe" Hebert (and his wife "Sunshine") by writing to them at P.O. Box 625, Hilo, Hawaii.



Draped with leis and looking very happy, dancers from San Bernardino, California, pose on shipboard.

Photo by Moana Camera



Members of the Rip 'n' Snort Club have a square dance night in the Lurline's ballroom en route to Hawaii.

Official Photo



Leave it to these two! Frank Lane, left and Manning Smith, right, get hula lessons on shipboard.

Photo by Hawaiian Village

ESKIMO and ALLEMANDERS DANCE

By Harris E. Roe, Kingston, Ont., Canada

THE ARCTIC CIRCLE was well represented at a recent square dance in our town when a group of Eskimo boys came to dance with our Allemanders Club and other guests. These lads are receiving vocational training in Kingston as part of the rehabilitation program necessitated by the increasing number of "white men" moving into the Arctic.

Our Eskimo friends were so quick to learn the figures that we were surprised that they had not all square danced before.

The lads even did a dance for us. The less aggressive men and the ones who had not danced before took the women's parts. With six couples on the floor, the two opposite couples alternated with the remaining two lines of four, the latter being actually two pairs of couples doing the same figure. This was similar to the figure, "Bring that couple downtown" except that "Maw" moved across to make a



Ladies from the Allemanders Club in Kingston, Ont., set for a square dance with their visitors, Eskimo lads from the far, far North.
— Photo by Herrington

line of three which moved across and brought "Paw" back. Since he was then in a solo spot, he was able to cut loose "Grand Ol' Oprey" style.

It appears that the Indians in the Mackenzie Valley of Northern Canada use the ring formation, where "as many as wants" get in the square, so this evidently is not just peculiar to the Smokies. Altho' there was much talk-talk beforehand, once the boys started, there were no calls and they were all on their own.

The visit of the Eskimo boys made a stand-out evening for our club and certainly proved to the boys the friendliness and enthusiasm of their hosts.

DETROIT CONVENTION FLASHES

DURING the next twelve months you're going to be hearing more and more about Detroit, Michigan, home not only of the vast automotive industry but site of the 1961, 10th Annual National Square Dance Convention.

And, speaking of homes, here is Cobo Memorial Hall, home for at least ten thousand square dancers during the convention next year. In the background: the skyline of Detroit. Start making your plans now to be in on the fun.



DES MOINES PUTS ON

The BIGGEST

A TIRED BUT RELAXED JERRY CURLER, Chairman of the 9th National Square Dance Convention, expressed the sentiments of his committeemen and the hundreds of behind the scene workers at the close of the Convention last month when he stated, "Only time itself will tell if the sessions were a success. We had our problems like all the Conventions before us, but all in all we feel happy with the results."

The "results" referred to were indeed big. An unofficial count at the close of the Saturday night dance put the total attendance at 12,326 for the three days (549 more than that of San Diego's 11,777 total in 1956.) The emphasis was on first-time attendants with an estimate that perhaps 75% of those on hand were enjoying their initial Convention experience. The halls, meeting rooms and exhibition booths were jammed to capacity most of the time.

Announcement of the 11th National site going to Miami Beach, Florida, in June 1962 was made and the folks in Detroit, Michigan, officially started their publicity for 1961.

Still on their feet and ready for more dancing, the Convention goers pictured below were "captured" by the camera as the Convention closed Saturday night at 11:30. All were attending their first Square Dance National except Sharon and Sidney who attended one previously.



Chuck and Olene Ward, Dearborn, Mich.
Works in bank, Dancing 5 years
"We hope that next year we'll have as good a convention in Detroit as they had here. We enjoyed seeing all of the booths and displays."



Bill and Callie Gracey, Royal Oak, Mich.
R.R. Ticket Agent, Dancing 12 years
"We enjoyed the workshops and also the exhibitions. We enjoyed meeting some of the callers that we've read so much about."



Mary and Ray Nelson, McHenry, Ill.
Engraver, Dancing 6 years
"This has all been very nice. We have enjoyed the sociability most. Sometime we'd like to see a Convention held in Phoenix in February."



Olin and Irale Shoaf, Albuquerque, N.M.
R.R. Mail Clerk, Dancing 6 years
"We had a wonderful time doing the contras. They are new to us and we've learned a lot."



Sharon White, Sidney Graffis, Peoria, Ill.
High School Students, Dancing 4 years
"We're not tired. We could keep going. We've enjoyed it very much and have danced most of the time."



Ralph and Hildur Schiller, Charlton, Mass.
Kiln Operator, Dancing 6 years
"These are the most sociable people I've ever met. We're a little tired now but not too bad."

STYLE SERIES: THE WAIST SWING



An ideal swing results when two persons, "locked" right side to right side and equally balanced, move smoothly around a central turning spot.

A COMFORTABLE WAIST SWING is strictly a cooperative enterprise. Both the gentleman and the lady revolve around a center turning spot. The momentum of the *swingers* depends to a large degree upon the counter-balanced amount of pull away from that center spot. That's why a cozy ballroom position, with man and woman leaning forward, makes a poor swinging position.

To get in a comfortable position for the swing the couple should stay "locked" right side to right side in such a way that as they are swinging both dancers are moving forward. A good dancer will learn to compensate for each new partner, for it would be a rare group where all of the dancers were the same size and shape. This means that as the dancers stay right side to right side from the waist down, they do adjust to each other in the amount of leaning and in the hand holds they use.

The simplest swing step to use is the walk-around or shuffling step associated with the promenade or circle foot work. In this more relaxed momentum a dancer learns that a swing is a smooth movement, that each step hits to the rhythm of the musical beat and that a slight bit of leaning away from his partner helps for a more comfortable swing.

The buzz-step is fairly simple to develop from a walk-around swing. In a good buzz swing the two right feet stay "locked" fairly close together and describe a small circle around the center turning spot. These right feet serve as the "scooter" that a small youngster might ride while the left feet are the "pushers." For a smooth swing the left feet should be a short distance directly behind the right feet. A bouncing or rough swing often develops when this left foot is extended out to the side or when the steps are too big or when the dancer is not moving to the beat.

In a walk-around-swing dancers move in the same shuffle step they would use in a promenade.



The tall man and the short girl make perfect swinging partners by compensating for each other.



A tall lady adjusts to a short partner by placing her hand on his upper arm or his shoulder.



A good dancer will know how to get into a swing. Rather than charging into the movement he will step in carefully and get set, possibly starting with a walking step or two before moving into a buzz. As he develops his swing he may find it most comfortable to use a combination of a walk and a buzz that resembles a smooth two-step.

Breaking from a Swing

A good dancer also knows how to release from a swing. Allowing the caller to have at least a two-beat lead on him, the dancer will finish his swing — that is he will continue the swinging movement until he is in the position to comfortably follow the next call — before releasing his partner. To follow a swing with an allemande left it is a natural movement for the man to let go of his partner just as both are facing the set; then, allowing the lady to *unfold* across his right arm, he, at the same time, is in position to face his corner. To go into a promenade from a swing the man will swing until he is facing the direction he is to promenade (normally to the right or counter-clockwise around the square); then, aiming his raised left arm in that direction, he moves ahead as he allows the lady to right-face turn under that arm.

The swing is one of the few movements in square dancing where *one* person must make the decision just when to break into the next movement and the lady usually relegates this responsibility to the man. Swinging may well be one of the first movements a dancer is *taught* but it is often one of the last to be *learned*.

The best advice to any square dancer who wishes to be a better dancer is to analyze his swing; then practice, practice, practice!

Releasing from a swing to a promenade is an intelligent time for a gentleman to twirl his dancing partner smoothly.



Releasing from a swing to an allemande left can be comfortable and courteous if the lady's turn is properly guided.



DANGER SPOTS



Incorrect: Dancers become "unlocked" and the resulting swing is no longer smooth or enjoyable.

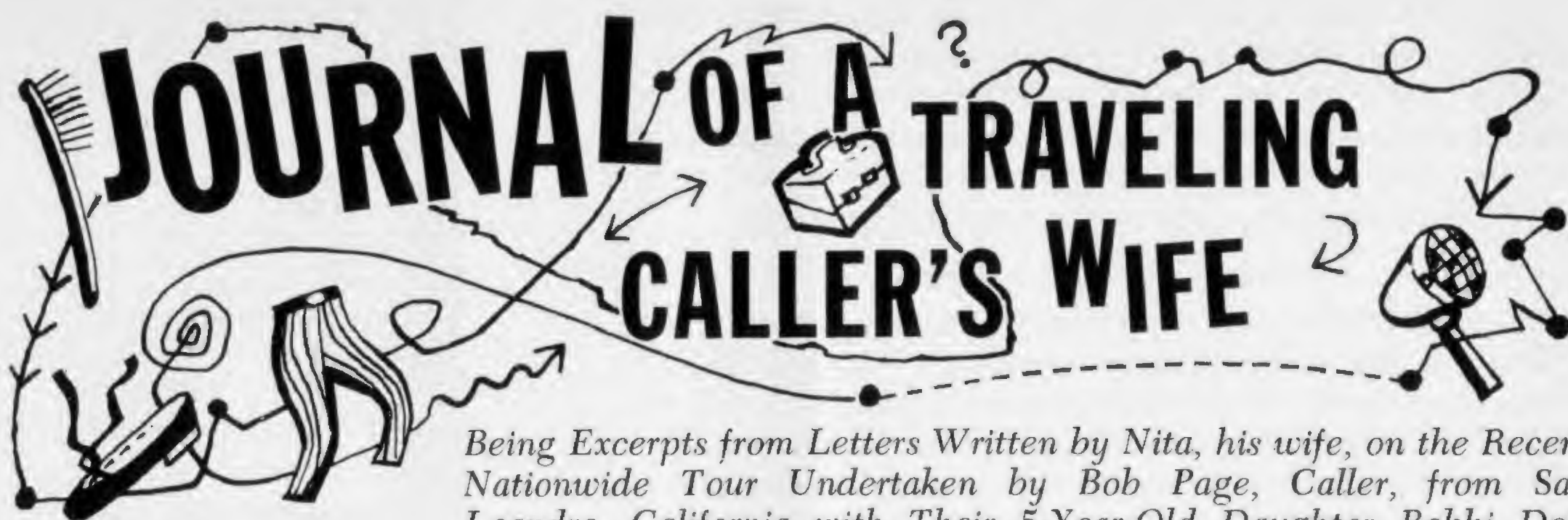


Extending the left or "pushing" foot to the side often results in a "bouncy" uneven buzz-step.



Standing straight or leaning forward in a swing could mark you as an uncomfortable dancer.

JOURNAL OF A TRAVELING CALLER'S WIFE



Being Excerpts from Letters Written by Nita, his wife, on the Recent Nationwide Tour Undertaken by Bob Page, Caller, from San Leandro, California with Their 5-Year-Old Daughter Bobbi Dee.

— Key Largo, Florida

I HAVE MADE UP a long, long list of things I will never get mad at traveling callers for doing, because I think we can top just about anything at this date. You will understand this better as I go along!

Our friends in Birmingham, Ala. gave us a going-away party the last night and I think this is when the Pages deteriorated to the point of no return. Up to then we had been doing fairly well about not leaving things all over the place. After Birmingham, tho', it all started.

Our first disaster happened that night when we arrived in New Orleans. We were staying with Chuck and Opal Goodman, who had dinner waiting, so we rushed thru it all and arrived at the dance on time all right — only to realize we had left Bob's mikes in Birmingham! You can forget a lot of things and still not upset a caller, but when it comes to his mike — well! After numerous telephone calls, the kids in Birmingham put his mikes on the bus headed for Mobile and our friends in Mobile had to meet the bus and take the mikes off so we would have them there. What an impression they must have had of us . . .

We arrived in Key Largo, Fla. and saw Gray and Edna Hodges the next day. They had made leis of flowers from around their house and gave them to us amidst a lot of kisses and tears that go with a reunion with old friends. So many things have happened to us since we arrived here.

One thing, after being so upset with Bob for leaving his mikes in Birmingham, I discovered I had left my overnight case in Fort Myers. To date I have borrowed a tooth brush, tooth paste, lipstick, powder and enough other things that I will never be put out with Bob again.

Key Largo is 50 miles south of Miami and Bob was calling an association dance there our first night. He had to fly to Savannah, Ga., the next day for a festival — and it was decided that Bobbi Dee and I would come back to Key Largo and Bob would stay all night in Miami for convenience. We were to meet the Herb Berners at their home where Bob was to spend the night. Mind you, we had never met these people before.

Bob was planning to shower and dress there and when we arrived Herb was already in the shower. Bob went to dress and walked out absolutely white! This time he had forgotten his *pants*. Here he was with two of his biggest dances ahead of him, trying to face the fact that he had left his pants in Key Largo. He was so upset that without thinking he knocked on the bathroom door where Herb was showering and without any explanation, asked Herb what size pants he wore!

After he got over his initial shock and appraised the situation, Herb Berner turned out to be one of the funniest men I have ever met. Also he wears "almost" the same size pants as Bob! And Bob called his Miami dance in a pair of borrowed pants. Of course, Herb milked the situation dry, in front of all the people! . . .

Getting back to leaving things, we left one of Bobbi's new ballet shoes some place and the cord to our coffee maker at the first motel we used it. The thing that hurt the most, tho', was my toothbrush . . .

— La Porte, Indiana

We are now with some newly found friends in La Porte. Thank goodness for the wonderful people in this country who like to take in traveling callers and make them feel at home.

Backtracking to some of our Florida dances,

we called in Fort Myers and at a Federation dance held in West Palm Beach. A lot of the people we had met in Miami drove up for this dance, including Herb Berner, who came just to see if Bob really owned a pair of pants! . . .

We drove thru West Virginia and Virginia on the "Trail of the Lonesome Pine" and here Bobbi made another of her priceless statements. We drove by this car parked at the side of the road with the front end completely crushed and the windows broken. On the other side of the road lay this very dead horse. The accident had happened some hours before as no one was around. We saw at a glance what had happened but didn't talk about it and drove along in silence with our thoughts. Finally, Bobbi could stand it no longer and blurted out, "Now I think it's time we talked about that horse. First of all, what was his name?"

One of our best dances was in Kingsport, Tenn. This is a place you go on purpose — you do not accidentally drive thru it — in the Great Smoky Mountains. The dancers here dance three to a tip instead of two and do not do any forearm holds. Everything is holding hands — and I think I ran ten miles trying to keep up! Think about a Daisy Chain, for instance, being done at arms' length! I left my sweater at the dance hall and Bob didn't utter a word as we drove back for it . . .

At our Sunday afternoon dance in Michigan City, Ind., Mary and Ivan Leckrone scooped us up and brought us here to their place in the country. It is very quiet and peaceful . . .

— Seattle, Wash.

Our date in Chicago was one we had been looking forward to ever since we left California, because we were to stay with Doc and Irene Heimbach. Before we left, Bobbi Dee had completely captured their hearts. She steals

the show wherever she goes. She has it all down pat as far as the questions the adults ply her with. When they ask her name she puts her hand over her Sets in Order badge and says, "My name is Bobbi Dee Page and I am 5 years old. I used to be 4 but I had a birthday in Florida. I have two brothers, 9 and 13, and Mitzi — she's our dog. What is your name and how old are you — and what happened to all your hair?"

Getting back to Doc and Irene, Irene made the statement she had to pick up her friend, Royce Crisp. Bobbi Dee piped up, "Would you get Frosted Flakes for me instead?" She is a cereal addict and takes it very seriously. . .

Here in Seattle we had about 60 squares at the dance on Saturday night and they had a sign which said, "Welcome to Bob Page from all the dancers of the Great Pacific Northwest." Then they went all out to show they meant it.



Bobbi Dee summed up a lot of our feelings as far as this trip is concerned. She said she loves to meet the people but doesn't like the traveling. As for Bob, he loves the people *and* the traveling. I'm not quite sure where I stand. I like everything but the laundry and trying to get my hair washed.

Bobbi summed it up further after each dance. Every single day when we have bade our new and old friends goodbye and started on to a new place she will say, "My, weren't they *nice* people!" And we nod our heads in agreement.



ON THE COVER

Just last year we dedicated the cover of Sets in Order to Alaska as our 49th State. Now it's Hawaii's turn and as we help add the 50th star we salute the Paradise of the Pacific and all the square dancers that make up a portion of the population of that Magic Isle. Welcome to them all.



By Terry Golden, Colorado Springs, Colo.

'Twas a cold frosty morning in the middle
of December,
The clouds were hangin' low;
Old 97 pulled out of Washington Station
Like an arrow fired from a bow!

'Twarn't a-tall! 'Twere a pleasant, warm,
sunny day in September of 1903, and Old 97,
one of the crack mail trains on the Southern
Railway's Washington-to-Atlanta run was an
hour late leaving Washington. She was still an
hour late as she coughed and sighed into
Monroe, Virginia; so up to that time her prog-
ress had clearly been unspectacular. The U.S.
Government mail contract, Company Pride,
and basic Railroad policy all demanded punc-
tuality, and the officials of the line were haunch-
ing and faunching —

They gave him his orders at Monroe, Virginia,
Saying "Steve, you're 'way behind time.
This is not 38, it's Old 97;
You must put her into Danville on time!"

Steve Broady (not to be confused with the
noted safe-cracker of the same name) was an
experienced engineer, but a newcomer to the
Southern. He had a reputation for squeezing
the wheeze out of a late train. The original
version of the song probably said "... put her
into *Spencer* on time." Spencer, North Caro-
lina. (I've also heard "Center." But it doesn't
matter — there was no chance of making up
that much time.) Steve and a new crew took
over at Monroe for the tortuous winding stretch
through the southern mountains.

He turned around to his black, greasy fireman
Saying, "shovel on a little more coal,
And when we hit that White Oak Mountain,
You'll see Old 97 roll!"

Actually there were two firemen. They had
supplied him with an extra to be sure they
could pour on the coal fast enough to maintain
full steam pressure. Steve's prediction to his fire-
men turned out to be a bald under-statement.

It's a long road down from Lynchburg to
Danville;

The line's on a three-mile grade.

It was on this grade that he lost his average—
You can see what a jump he made!

Evidence seems to indicate that Broady had
been using the race-driver's technique of brak-
ing and throttling on curves and grades so as
to maintain the highest possible speed. He had
probably been using air faster than the com-
pressors could build it up so that when he hit
the three-mile grade down to the approaches
to Danville he had, as some versions say, "lost
his air brakes," and probably was powerless to
do anything toward stopping the train.

Fortunately for the midnight harmonizers of
posterity, a certain David Graves George, a
Constable at Gretna, Virginia, (then called
Franklin Junction), was startled from his Sun-
day afternoon lethargy by 97's Hell-bound
highball through town. Perhaps he was a disas-
ter lover, and his sixth sense told him of Doom
Impending. He lit out after the train certain
she'd crack up, — uncertain only as to where.

He was going 'round the bend making
ninety miles an hour

When the whistle began to scream.

He was found in the wreck with his hand on
the throttle

Scalded to death by the steam.

At the approach to Danville there was a curve
leading onto a trestle over a creek tributary to
the Dan River. There were only four coaches
— all mail, baggage, and express. Only crew-
men — no passengers. The coaches had for
some miles been thrashing around behind the
careening locomotive, and the clerks had long
since quit trying to sort mail — it had been
thrown all over the coaches. The clerks were
clinging to anything solid to keep from being
pitched around like tennis balls. As the train,
now well out of control, hit the curve, the last
coach snapped free of the rails, and simply
snaked the rest of the train with it. Wheels
spinning, spatters thrashing, steam and smoke
spewing, the agonized iron snake writhed
through the air down into the creekbed below.
The wooden coaches fetched up in a heap of
kindling atop the locomotive. The whistle had
never broken into a scream — that just makes
it sound more dramatic. The song doubtless
exaggerates the speed of the train by 50%, but

it wouldn't have made much difference. Nor did Broady die with his hand on the throttle. He was thrown clear and bashed his gourd on the rocks in the creek bed, but self-destruction seems to have a more appealing heroism when accomplished with reckless *éclat*. Love letters and dun letters were scattered with impartial abandon up and down the gorge.

Following the crash there was a moment of paralyzed stillness. Then suddenly steam began hissing from the ruptured boiler; those who weren't dead raised their pitiful moans of anguish to the heavens; fire broke out in the wreckage; and to top it off a shipment of canaries spontaneously broke into a cacophony of bewilderment. It's recorded that seven of the crew died instantly. There were either four or five others, and at least two survived, one with no injuries whatever. Disaster lovers from miles around gathered like bees drawn to an orchard in bloom and triumphantly made off with splinters and bits of scrap for souvenirs. The locomotive was patched up and continued to serve until 1935.

David Graves George hurried home to put the whole story into rhyme, and later some hillbilly musician pointed out that it would fit the tune of *The Ship That Never Returned*. Here's a case of a tune that became immortal through its association with lyrics other than those it was originally associated with. Everyone knows "The Wreck," but who, today, knows "The Ship"?

The tune has become modified somewhat,

but basically, that's what it is. This is one of those composed songs that spread around very largely by word of mouth and that gradually appeared in modified versions; one of those songs that the people made a part of them until it became a folk song. Various early recordings were made, but the hit was a Vernon Dalhart record of the mid-twenties, put out by Victor. Some sharpies collected royalties on the song before it occurred to George to get into the act, and the matter went through extensive litigation — clear to the U.S. Supreme Court, and finally to Canada. George eventually won, and Victor had to cough up something substantially over \$65,000.00.

I even made a record, myself, on Folkraft, about 11 years ago, but I think they've long since all sold out. Paul Pierce composed a singing call to the tune back about 1950 and Mac-Gregor made a good instrumental for it. Maybe some pressings are still available. Articles appear from time to time on the background of the song. Much of the factual data I've used here was drawn from a story by Maxwell Hamilton in the June, 1959, issue of *Cavalier* magazine. But that's not all! We're not done yet! There is one last verse! I don't know if this was part of the original or not. Someone just had to tack on a maudlin, and irrelevant moral:

Now ladies, you make take your warning
From this time on and learn
Do not speak harsh words to your true love
and husband —
He may leave you and never return!

THE WRECK OF OLD 97



'Twas a cold fros-ty morn - ing in the
mid- dle of De - cem - ber, The clouds were hang - in
low; Old nine - ty se - ven pulled out of
Wash - ing- ton Sta - tion like an ar- row fired from a bow!

The SQUAREDANCE PICTURE



Hoedown Club of Sault Ste. Marie, Ont., Canada, may well be the only club around to have commissioned an artist to paint a mural for their dance hall. What started out to be a routine western scene developed into this forceful painting as the artist, Eddie Kosiba (third from left) began watching the dancing and became fascinated with it. Others in the picture, L to R, Joe and Beth Littlefield, Cecelia and Ted Greenwood, Shirley and Bill Johnson, Hoedown Club members.

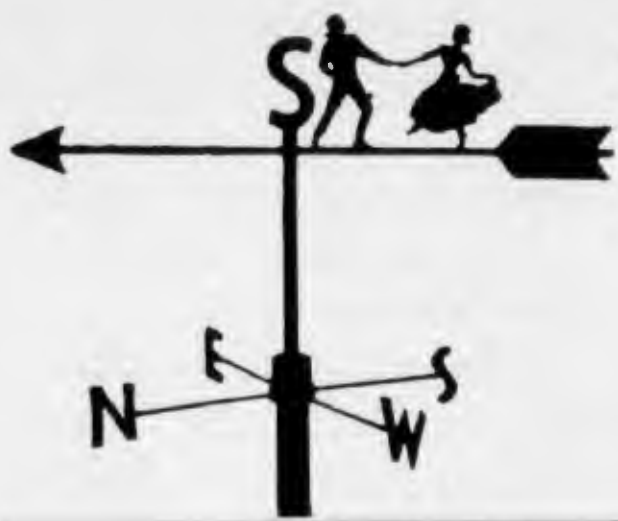
—Photo by Sault Star

Here is Mr. "Carte Blanche" himself, Conrad Hilton, dancing a square with pretty coed Betty Altman during part of the ceremonies opening the Denver-Hilton Hotel at Central City, Colo. Locale is the old Williams Stables and Betty is a member of Colorado "U's" Calico & Boots group, who gave a square dance exhibition.



"One out — one in." Posed happily here are, at left, Lt. Col. Jim and Elaine Schnabel of Paris Squares (Paris, France, that is) who rotated stateside in June after several years of promoting square dancing in Paris. Calling for Paris Squares will be taken over by Martha and Bob Carsten, at right, who are also teachers of round dancing.

—Photo by R. Privé



'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Washington

Jolly Mixers of Grandview had an honest-to-goodness "Roast Pig" Dinner Dance on June 18. The center-piece on the table was a roasted pig with the traditional apple in his mouth. After dining to satiety the group danced to the calling of Bob and Martha McNutt. —*Kay Cole*

Kenny Barnett, who has been an active caller for the past nine years, "hung up his mike" at the Washington State Festival in Tacoma on June 25. Kenny, whose habitat is the Bremer-ton area, is retiring to enjoy dancing once more. He taught his first square dance class in 1952 and formed the Squaresteppers Club. He's been president of the Peninsula Teachers' and Callers' Assn., Membership Chairman of the Central Puget Sound Teachers' and Callers' Assn. and is presently a member of the former and the Rainier Assn. Ken also acted as MC on the KBRO Ranch Party on a local radio station and he and his wife, Pat, have composed two rounds, Homecoming Waltz and Blue Dancing Shoes. —*Norma Ovid*

The Stompin' Stinkers Club originated in Camas, whose main (and odoriferous) industry is a large paper mill. When they moved to Vancouver after a few months, visitors were prone to ask where they came by such a name! Recently, on April 23, the club had its second Nite Owl Dance which lasted from 8:30 P.M. to 5 A.M. The hall will hold 25 squares comfortably; 35 showed up. By taking intermittent coffee-and-cake breaks during the night and serving a ham-and-egg breakfast at 2 A.M., everyone had a chance to dance in comfort. Mel Stricklett and Jim Bailey called for this marathon. —*Jim Bailey*

Michigan

On November 12 the Michigan Council of Square and Round Dance Clubs will sponsor its First Annual State Square Dance Convention at Detroit, with Jim and Nellie Fraser as Chairmen. Site of the convention will be the city's magnificent new Cobo Hall, now nearing

completion as a part of Detroit's spectacular waterfront development program. Square dancers nationally will be interested to know that the 1961 National Convention will also be held in this building which occupies 17 acres of land, provides 51 acres of floor space. Callers featured at the November "shakedown hoe-down" will be Arnie Kronenberger and Max Forsyth, with Dena and Elwyn Fresh handling rounds. —*Stan Drews*

Flint Area Callers' Assn. sponsored a square dance to benefit mentally retarded children on April 30 at Atherton High School in Flint.

—*Mrs. Louis Okuath*

Muskegon Area's first square dance festival featured Bob Dawson from Sarasota, Fla. on May 27. The event was held in the W. B. Steele School. Bob was followed on May 28 by Ike Eichorn of Ann Arbor. —*W. Gage*

On completion of a 12-week beginner square dance course, the Trail Blazers of Farmington "came out" at the Upton School in Royal Oak at a dance sponsored by the Community Callers' Clinic of Metropolitan Detroit. "Decko" Deck was MC on this special occasion.

—*Norm Seay*

Iowa

Cedar Rapids has 10 active callers in the local Callers' Assn. which meets once each month for a workshop to exchange ideas, material, etc., and help further the square dance program. On every 5th Saturday a Callers' Jamboree is held where all the boys get a chance to strut their stuff. —*R. J. Mathews*

Manning and Nita Smith were the "feature players" at the 9th Annual Square Dance Festival on April 22-23 at Coe Fieldhouse in Cedar Rapids. Both rounds and squares received attention from this volatile, versatile pair.

—*Mrs. Kenneth Crcw*

Three couples whose children had taken square dancing lessons last summer were beguiled into taking up square dancing themselves last winter in Vinton. They couldn't have

ROUND THE OUTSIDE RING

the kids be one up on them! Now they have become members of the Vinton Twirlers, with Bob Lucas as their caller. —Ken Stufflebeam

Bob Ruff of Whittier, Calif., a former Sioux City boy, was the featured caller at the 3rd Annual Square Dance at the Municipal Auditorium on May 21. The dance was sponsored by the Sioux City Chamber of Commerce.

—Clara Luther

California

In Los Angeles the mammoth Associated Square Dancers, or A-Square-D as it is familiarly known, will install new board members this month with fitting ceremonies. At the helm in the President's spot will be Bill Bergstrom. Assisting him as Vice-president will be Al Piers; as Secretary, Sheri Callahan; as Treasurer, Ernie Hope. District directors will be George Burton, Tom Hayes, George Marvin, Harry De Groff, Ed Brown, Tom Chatten, George Sanborn and Paul Petti. Two appointive offices are in process of being filled.

The Silver Spurs, famed teen-age dancers from Spokane, Wash., appeared in San Diego on June 19 at the Hoover High School Auditorium, presenting a two-hour program of dancing. The Cotillionaires Round Dance Club, under the leadership of Maria Fielding, sponsored their appearance.

—Ken Dobler

Theme of the Sets in Step dance party on May 14 was the Big Top. The party, held at Eagle Vista Playground, Eagle Rock, had Tom Dunagan and Don Carter as "barkers" and decorations were under the direction of Don Steed who has made a name for himself with his clever designs. The circus really stimulated Don's imagination, making a gay whing-ding.

The Mounted Mountaineers of Garberville present their annual 3-day Rodeo July 15-17 and of particular interest to square dancers is the kick-off square dance on July 15. Morris Sevada will bring his "get up and go" to the calling department, Sam McCush will M.C. the squares; Peggy and Beryl Lewis the rounds.

—Peggy Lewis

Joshua Jumpers of Palmdale held their 2nd Anniversary Dance on April 9 with more than 30 squares attending, including busloads from

the Convairiety Steppers in Pomona and the Convair Hoedowners in San Diego. This active club started a new beginner class on April 3 with 13 squares of excited newcomers laughing their way thru the first lesson. Carter and Lillian Humphrey are the instructors.

Record attendance still keeps up at the Monday night classes taught by Herb and Velma Perry in Lancaster. Also in Lancaster, James Brown is being kept busy with his round dance class.

—Carter Humphrey

Connecticut

At the April 26 meeting of the Conn. Callers' & Teachers' Assn., it was voted to purchase posters for use by the members to advertise various class and club activities. An Education Committee has been set up to discuss the problem of how many lessons to give, what rounds to teach, etc. The meeting on June 12 was held at the Roost in Waterbury and took the form of an outdoor family-style picnic.—Jean Fleming

Virginia

April 30 was the date of the 6th Annual Virginia Square Dance Festival in Charlottesville. Heading the staff for the P.M. workshops and evening dance was Des Gourley and with him, Virginia callers Chuck Donahue, Linc Gallacher and Gibson Hobbs. Maryland was represented by Curley Custer, North Carolina



Wal, now, here's a stunt that was used in initiate new members into the Cross Trailers Club of Louisville, Ky. The gals danced with shoe-boxes for shoes. "Swing your partner" really created havoc!



ROUND THE OUTSIDE RING

by Harry Lackey. Betty Jayne and Tom Johnston were in charge of the round dance portion of the program. As an extra added attraction this year, the Johnstons held a workshop on round dance basics for square dancers. A hot fried chicken (time out to reach for a napkin!) dinner was served in the University of Virginia's new student union building. Host club was the Virginia Reelers. —Des Gourley

British Columbia, Canada

Country Cousin Square Dance Club of Victoria celebrated their 4th anniversary in high style with a Supper Dance in the Crystal Ballroom of the elegant Empress Hotel. The supper contained such menu items as Bar CC Chicken, Dixie Chain Peas, Potatoes Alamo Style, and Chuckwagon Coffee. Earl Ketcheson, the club's president, introduced past presidents. A thoughtful gesture was made during the program in the form of holding cards for two members unable to attend; Elsie Pugh who awaits a blessed event and Len Clarke, recovering from a heart attack. Cam York was caller for the evening. —Len Clarke

The Annual Spring Round-Up was held in Memorial Arena at Victoria on May 7. Intermission entertainment was furnished by Will Deacon's Square Wheels and Alma Squares and Ernie Livesey's folk dancers. —Will Deacon

Square dancing is progressing nicely in the Cranberry Lake area, with 64 people graduating from a recent beginners' class taught by Bob Gela. Club 13, referring to the 13 charter member-couples has been formed and many dancers who had faded away from square dancing are coming forward to join this group. —Bob Gela

Massachusetts

The 15th Annual Country Dance Festival, a tribute to its founder the late Lawrence V. Loy, was held on June 24 at Amherst. To the fun of dancing on the green, which this festival offers, was added a special educational bonus by its sponsor the Western Mass. Callers' & Leaders' Assn. Proceeds from the festival were divided between the Loy Memorial Fund and the Mass. 4-H Foundations. The Memorial Fund provides opportunities for leadership training in recreation. Contributions to the

Fund, antedating the current festival, have totalled nearly \$3000.00 plus accumulated interest. —May Mahoney

Massachusetts' newest square dance club, the Sacro-Earl-iacs is named for its caller Earl Johnston. Membership consists of dancers from Maine and New Hampshire as well as from Massachusetts. —Priscilla Gross

Arizona

Acoustics which enabled every dancer to hear every call blessed the 13th Annual Valley of the Sun Festival at Tempe Union High School in Tempe. Adding blessing to blessing the weather co-operated nicely and dancers were whooping it up on the lighted tennis courts outside the hall. Plans have already been made to hold next year's festival in the same halls and the date has been tentatively set for the second week-end in April, 1961. Some 350 were served breakfast in the College Cafetorium and over 520 were served at the After Dance Party. —Marlys Formichella

The Copper Cities Square Dance Festival will be held next October 15 (make a note on your Sets in Order Calendar) at the Globe High School Gym. There will be a lot concentrated into this one-day shindig; breakfast, morning and P.M. workshops, a big dance at night with Schroeder's Playboys supplying the music. —Kathlyn Fallgren

Wyoming

Douglas Do-Si-Dancers will present their Wyoming Square Dance Festival in Douglas on July 16 at the State Fair Grounds. Johnny Le Clair will conduct the P.M. workshop and call the evening dance. —Bill Spiller

The Promenaders' Chuck Wagon Square Dance will happen on July 23 at the 4-H Club in Alpine. Free lodging and baby-sitting will be included in the price. The workshop will be from 2-4 P.M. The Beef Bar-B-Q supper will follow and then will be the evening dance from 9 P.M. Dancers in the Yellowstone area at the time are invited to attend. —Marge Wydra

Colorado

The 4th Annual Spanish Trails Fiesta Square Dance Jamboree (Wow!) will be held in Durango on July 22 and 23, with George (Stew) Stewart as the featured caller. Real Western music is promised from the Phelps Family. For more info, write the Jamboree Committee, 2617 Delwood Ave., Durango.



INTRODUCING THE RHYTHM OF THE 60's

THREE TERRIFIC NEW HOEDOWNS
BY

THE TENNESSEAN'S

FLIP-H-107 — BUCK'S HOEDOWN — flip/side — calls by — JOHN HENDRON

FLIP-H-106 — SAUER KRAUT — flip/side — calls by — JOHN HENDRON

FLIP-H-105 — GOOSE BUMPS — flip/side — calls by HORACE HALL

EVERYBODY IS DANCING THE GRAND PROWL

FLIP-H-104 — GRAND PROWL — flip/side — calls by — HORACE HALL

OTHER FLIP HOEDOWNS

SALTY DOG BREAKDOWN — ORANGE BLOSSOM SPECIAL — BATTLE OF NEW ORLEANS — BLACK MOUNTAIN RHYTHM

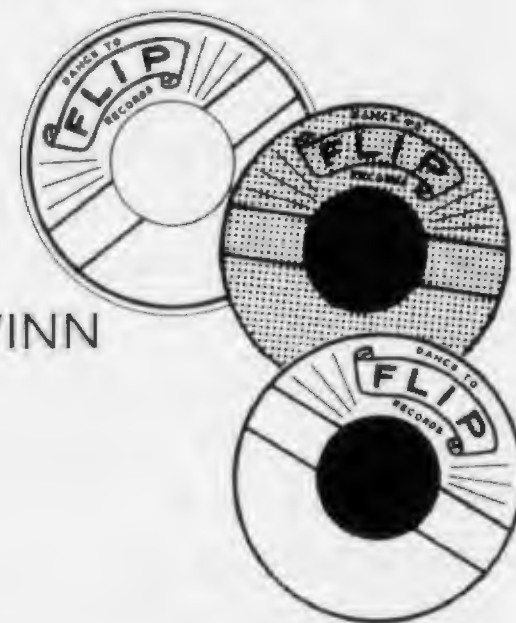
FLIP ROUNDS

R-504-A — BELLS OF AVALON — dance by — GERRY TWINN

R-504-B — TIPTOE THROUGH THE TULIPS — dance by — GERRY TWINN

R-503-A — SILVER DOLLAR — dance by — RITA KENNY

R-503-B — LITTLE GRASS SHACK — dance by — GERRY TWINN



OTHER FLIP ROUNDS

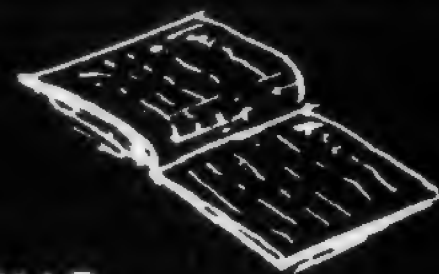
R-502-A — BLUE DANCING SHOES

R-502-B — BUTTONS AND BOWS

R-501-B — CATCH A FALLING STAR

R-501-A — LOUISIANA WALTZ

EDWARDS RECORD SERVICE • P. O. BOX 194 • PARK RIDGE, ILLINOIS



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

JULY, 1960

MORE HELPS IN THE TRAINING OF NEW CALLERS

As a follow-up to the Workshop article On the Subject of the Training of New Callers which appeared last month we present here some of the forms used in connection with this course. This particular project is one developed by the Training Committee of the Square Dance Callers Association of Southern California.

EACH PERSON who applies for membership in one of the beginning caller courses is mailed information on the course and a special application for enrollment, shown here.

0 _____ X _____

APPLICATION FOR ENROLLMENT - CALLERS TRAINING INSTITUTE
Square Dance Callers Association of Southern California

NAME: _____ DATE: _____
(Last) (First)

STREET: _____ CITY: _____ STATE: _____

PHONE: _____ PARTNER'S NAME: _____

How long have you been dancing? _____ How long have you been calling? _____

What is the nature and extent of your calling experience? _____

Have you ever attended a caller's class and, if so, when and under who's instruction? _____

What are your present calling activities? _____

Are you now a member of SDCASC? _____ What type membership? _____

If not a member of SDCASC please give name, address and telephone number of a member who can attest to your character and your interest in calling: _____

Do you round dance? _____ What would you rate your ability as a round dancer?
Fair _____ Average _____ Good _____ Very Good _____


If you are not now a caller, please list the names of clubs in which you hold membership and the length of time of membership: _____

Why do you wish to become a caller? (explain in detail) _____

If my application is accepted, I agree to abide by the rules, regulations and decisions set forth by the Training Committee, SDCASC, pertaining to this Institute. My enrollment fee is enclosed.

(Signed) _____

Note: Please return this sheet unfolded in the envelope provided



This application form is printed on heavy stock and the applicant is asked to fill it out then return by mail, unfolded, in an envelope provided for the purpose. This form then becomes a permanent part of that person's class record. On the reverse side (see below) is an Attendance Record form and, below that, a Record of Fees Paid. In this handy method all pertinent information on a participant is centralized on one sheet of paper.

As each student performs the instructor checks off the various grading points on an Evaluation Sheet prepared with a carbon so that the trainee is given a copy and the original is filed along with his other evaluations.

[illegible]

These are but a sampling of the many forms, brochures and questionnaires prepared for each course. Other caller-groups wishing to undertake a similar project will undoubtedly design forms that best fill their own particular requirements in their own particular areas.

ATTENDANCE RECORD							
				P - Present A - Absent			
Date		Date		Date		Date	

Date this application received: _____ Received by: _____

Checked by: _____ Approved by: _____ Date: _____
Approved

Disposition of application if not approved: _____

Remarks:

RECORD OF FEES PAID							
Date	Amt.	By	Bal.	Date	Amt.	By	Bal.

Progress reports and remarks:

MY FAVORITE SQUARE THRU

By Stub Davis, Waurika, Oklahoma

One and three you square thru
All the way around to the outside two
Then square thru the outside two
Count four hands that's what you do
Go on to the next and square thru
Count off four you're still not thru
Center two square thru
Four hands around don't be late
Leave your partner, separate
Go round one and circle four
Once around don't be late
Head gents break, make it eight
Eight hands up around you go
Break it all up, a do paso
Corner right, don't be afraid
To come back one and promenade
Two and four wheel around
Two ladies chain, turn 'em round
Same two couples right and left thru
Right and left back on the same old track
Two ladies chain, now chain 'em back
Allemande left with your left hand
Partner right, right and left grand.

BREAK

By Jack Banghart, Des Moines, Iowa

All four couples go up and back
Four ladies chain across that track
Couples two and four do a right and left thru
Heads to the middle and back with you
Now square thru, better count 'em Mac
When you get to four, do a U turn back
All eight rock forward up and back, then
Pass on thru across that track
Now the two in the lead do a U turn back
Allemande left

CALLING ALL HOT RODS!!

BIG X (Son of Big T)

By Dan and Madeline Allen, Larkspur, Calif.

First gent, chain your girl to the right of the ring
Now chain this girl to the left of the ring
Now chain this girl across the way
Number one do a half sashay
Number two gent, go across the hall
Swing that gal don't let her fall
Then lead to the right and circle four
GENTS you break to a line of four
Third couple up to the center, don't come back
Face your partner, box the gnat
Line of four sashay one quarter to the right
Ladies arch, line of four walk forward two
Keep that arch you're not thru
Those who can, do a Dixie Chain
Both turn left go single file
Half way around and watch 'em smile
Line of four, arch in the middle the ends turn in
There's the corner, swing and whirl
Promenade but don't slow down
One and three it's up to you
Backtrack, half square thru
Girls star right, men turn left
Promenade outside the set
Twice around, same corner, allemande left

DOUBLE SHUFFLE

By Dave Taylor, Roseville, Michigan

One and three lead to the right
Circle four and you're doing fine
Head gents break to a four in line
Forward eight and back with your wreck
Pass thru, shuffle the deck
Everyone turn back, and double pass thru
First couple left, second couple right
Cross trail thru the first old two
Allemande left

SANDY CLAWS

By Bill Hansen, Santa Barbara

Head two couples a right and left thru
Turn your girl and trail thru
Then stand behind the old side two
Side two couples square thru
Go all the way around, don't hesitate
And when you're thru — just separate
And stand behind the other two
Then inside two just turn alone
Allemande left

SKUFFLE SHUFFLE

By Del Coolman, Flint, Michigan

One and three, you bow and swing
Up to the middle and back again
Up to the middle, swap and swing
Face the sides, split that couple
Around one, down the middle
Right and left thru
Turn the gals and chain 'em too
Two and four go forward up and back
Then pass thru, separate, around one
Stand four in line
Forward eight and back with you
Then bend the line
Forward eight and back once more
Pass thru — shuffle the deck
Make a U turn back
Girls square thru, three-quarters round
Make a U turn back, Dixie chain, double track
Girls turn around, box the flea
Girls turn around, Dixie chain
Girls left, gents right, allemande left

PROMENADE BREAK

By Don Bell, Lake Worth, Florida

From a promenade:
The girls roll back just one man
And promenade go around the land
One and three wheel around
Two ladies chain and turn 'em around
Then pass thru go on to the next
Right and left thru the ones you meet
Two ladies chain and keep it neat
Turn 'em around and Dixie chain
The girls turn around and box the flea
The girls turn around and Dixie chain
The girls turn around, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

DON'T GET HIT

CROSSFIRE

By Fred Christopher, St. Petersburg, Florida

All four couples do a half sashay
Go up to middle and back that way
The head two gents with the girl on your right
Go into the middle, star by the right
It's a right hand star in the middle of the town
Back by the left when you come down
Take your partner with an arm around
Star promenade go 'round the town
The hub backs out a full turn Joe
Circle up eight, don't be slow
Now those who can do a right and left thru
Turn on around do a half square thru, "U" turn
back
Sides divide, box the gnat
Join hands in line, go out and in
Pass on thru, the ends duck in, box the gnat
Right and left thru the other way back
Heads divide, box the gnat
Sides square thru inside the land
Heads face in, left allemande

OCEAN WAVER — WORKS EASILY

MERMAID

By Jack Mann, Oakland, Calif.

Heads pass thru don't you run
Split the ring go round one
Left hand out and box the flea
Girls join hands make a wave on the sea
Go forward and back then the two ladies chain
Same four go forward and back
Pass thru across the track
Split the ring go round one
Pass thru not quite done
Left hand out and box the flea
Girls join hands make a wave on the sea
Forward and back and the two ladies chain
Allemande left, etc.

FREEL'S FOLLY

By Vernon Hutton, Topeka, Kansas

First and third bow and swing
Around and round with the pretty little thing
Into the center and back you go
Forward again do a do sa do
Make an ocean wave when you come down
Balance up and back in the middle of the town
Break in the middle swing half about
Balance up and back and don't be late
Pass thru and separate
Around one and into the middle
Do sa do all the way round
To an ocean wave when you come down
Rock it forward, rock it back
Swing half way round in the middle of the track
Balance in and balance out
Square thru and don't be late
All the way round and separate
Around one just like that
Into the middle and box the gnat
Star by the right in the middle of the land
Find that corner do a left allemande.

OAKIE SPECIAL

By Bob Hayden, Lake Jackson, Texas

All four ladies chain across
Catch 'em boys before they get lost
Two and four a half sashay
Forward up and back that way
First and third California twirl
Separate around one
Come into the center and box the gnat
Pull her by, then allemande left

CHAINING REBEL

By Frank Weichmann, Lansing, Michigan

First and third go forward and back
Forward again, cross trail thru
Around just one, lady in the lead
Dixie chain right down the middle
Girls go left, gents go right
Round one, into the middle, box the gnat
Face the sides, eight chain thru
Eight chain thru patter.
Inside couples California twirl
Now opposite girl box the gnat
Change girls, right and left thru
Then allemande left

ACTIVE ENDS

By Dr. Myron Redd, Marceline, Missouri

One and three go right and left thru
Turn your gals and chain 'em too
Same two couples pass on thru
Separate around just one line up four
Forward eight and eight fall back
Just the ends box the gnat
Face the middle square thru
Three-quarters round have some fun
Separate go around just one line up four
Forward eight and eight fall back
Just the ends box the gnat
Now face the middle go right and left thru
Same two couples lead on out to the right of the
square
And allemande left when you get there

SHASTA PROMENADER

By Ed Slote, Cottonwood, Calif.

Allemande left the corner one
Now promenade your partner, son
Promenade and don't slow down
Keep on walking them gals around
All four couples wheel around
Promenade the wrong way round, don't stop
Now all four couples California twirl
Promenade your pretty little girl, keep going
One and three roll back one
Promenade it's lots of fun, don't let up
Two and four roll back one
Promenade and around you run, keep walking
All four couples California twirl
Promenade go round the world, don't stop
Now boys, keep going just like you are
Gals, turn back to a left hand star
Twice around that ring you go
Look out corner, do sa do
Once around on the heel and toe
Same ole gal left allemande

CLEVER GIMMICK

DREAM WALK

By Mary and Bill Lynn, Brentwood, Missouri

Record: Grenn 14011

Position: Loose closed, M's back to COH.

Footwork: Opposite, directions for the M.

Meas. INTRODUCTION

1-4 Wait; Wait; Balance Two-Step L,, Balance Two-Step R,, Walk Fwd, 2, 3, 4 (W Solo Roll, 2, Walk Fwd, 2);

Wait 2 meas (8 counts); starting on L do a two-step balance to the side twd LOD, starting R do a two-step balance to the side twd RLOD; As the M walks fwd LOD 4 steps, L, R, L, R, the W completes a solo R-face roll stepping R, L, progressing down LOD, continues moving fwd LOD stepping R, L, to assume SEMI-CLOSED pos, both facing LOD.

PATTERN

1-4 Walk Fwd, 2, Face, Close; Step Out, Close, Bwd (Sidecar), Close; Turn (Banjo), Close, Bwd, Close; Walk Fwd, 2, 3, 4 (W Solo Roll, 2, Walk Fwd, 2);

Take 4 walking steps fwd LOD L, R, L, R to end facing partner in LOOSE-CLOSED pos; Step fwd twd wall on L (W steps bwd R), step on R beside L, step bwd on L turning 1/4 R-face (W step fwd R) to end in SIDECAR pos M facing RLOD, step on R beside L; Moving twd RLOD make a 1/2 L-face turn stepping on L (a reaching step), step on R beside L to complete turn to BANJO pos M facing LOD, step bwd on L twd RLOD (a reaching step), step on R beside L; Repeat meas 4 of Introduction to assume SEMI-CLOSED pos both facing LOD. (On meas 4 M assists partner to start her roll by pushing slightly with his L against her R hand).

5-8 Repeat action of meas 1-4 to end in SEMI-CLOSED pos both facing LOD.

9-10 Walk Fwd, 2, Turn In, Point; Turn Away, 2, Face, Touch;
Walk fwd LOD stepping L, R, L turning in

You may have noticed recently the double punctuation in the cue lines of some of the round dances. This is not a typographical error but rather a new way to describe a step which takes more than one count to do. Previously a "hold" or a wait in which no action is taken was indicated by a — followed by a ,. Since counts are shown by commas in R/D terminology, it seems more proper to indicate a slow step (ie; one that takes more than one count) by multiple punctuation with the comma.

Here are two examples which serve to illustrate the two basic rhythms most used in rounds. **WALTZ:** Side, Draw,, (not Side, Draw, —;). The reasoning here is that the draw step is a continuing step thru the two counts and it not a quick step and hold. **TWO-STEP:** Walk,, 2,, means two slow walking steps (not Walk, —, 2, —;).

to face RLOD and point R twd RLOD; Release hand hold turning away R-face (W L-face) from partner stepping R, L, R to assume a FACING pos with both hands joined and held slightly apart, touch L to R ending M's back to COH.

11-14 Together, Close, Apart, Close; Sidecar Around 1/2, 2, 3, Face; Together, Close, Apart, Close; Banjo Around 1/2, 2, 3, Face;

Stepping together on L assuming BUTTERFLY pos, step on R beside L, step apart on L, step on R beside L turning turning slightly to BUTTERFLY SIDECAR pos; Move fwd and around partner CCW stepping L, R, L, R to end facing M's back to wall; Repeat meas 11 moving together and maneuvering to BUTTERFLY BANJO pos; Repeat meas 12 moving CW around partner to end M's back to COH in BUTTERFLY pos.

15-16 Balance Two-Step L,, Balance Two-Step R,, Walk Fwd, 2, 3, 4 (W Solo Roll, 2, Walk Fwd, 2);

Repeat action of meas 3 and 4 of Introduction in butterfly pos and end in SEMI-CLOSED pos both facing LOD.

ROUTINE IS DONE FOUR TIMES

Ending: Balance Two-Step L,, Balance Two-Step R,, Twirl, 2, Apart, Acknowledge;

Repeat meas 3 of Introduction in LOOSE Closed pos; Twirl W under joined lead hands (his L and her R) in two steps L, R, step slightly apart on L, change hands and point R-ft acknowledging partner.

SMOOTH AS

SILK AND SATIN

By Jack and Na Stapleton, Grosse Pointe, Mich.

Record: Windsor 4658, Silk and Satin

Starting Position: Open, M's back twd COH, M's R and W's L hands joined.

Footwork: Opposite throughout, steps described are for the M.

Meas. INTRODUCTION

1-2 Wait;

3-4 Bal Apart (Acknowledge); Bal Together to Open);

Bal bwd twd COH on L ft, point R toe fwd twd partner and acknowledge, hold 1 ct; step diag twd wall and RLOD on R ft swinging joined hands twd RLOD at shoulder height, touch L toe beside R ft, hold 1 ct;

PATTERN

1-4 Fwd Waltz; Wrap; Fwd Waltz; Face, Touch, — (to Butterfly);

Start L ft and waltz 1 meas. fwd in LOD swinging joined hands fwd and veering slightly away from partner; as M starts R ft and waltzes 1 meas. fwd in LOD with short steps, W makes a full L face turn in 3 steps, L, R, L, to end in "wrapped" pos with M's R and W's L hands joined around W's waist and M's

L and W's R hands joined in front, both facing LOD; in wrapped pos and starting M's L ft, waltz 1 meas. fwd in LOD; releasing M's R from W's L hand, M steps fwd in LOD on R ft turning $\frac{1}{4}$ R to face wall, touches L toe beside R ft and holds 1 ct while taking BUTTERFLY pos, as W steps fwd in LOD on L ft turning $\frac{1}{4}$ L to face COH, touches R toe beside L ft and holds 1 ct while taking Butterfly pos;

5-8 Side, Behind, Side; Maneuver, 2, 3; Waltz (R); Waltz (to Open);

In Butterfly pos, "grapevine" in LOD by stepping to L side on L ft, step on R ft XIB of L, step to L side again on L ft; M steps thru on R ft XIF of L, then takes 2 steps, L, R, to maneuver a $\frac{1}{4}$ R turn to turn to face RLOD and takes closed pos, while W steps thru on L ft XIF of R and takes 2 steps, R, L, to turn $\frac{1}{4}$ R to face LOD and takes closed pos; start bwd in LOD on L ft and waltz 2 meas. down LOD making a $\frac{3}{4}$ R turn and opening out on 2nd meas. to OPEN pos, M's back twd COH, M's R and W's L hands joined and extended out at shoulder hgt twd RLOD; Repeat action of meas. 1-8 ending in SIDECAR pos with M facing slightly to R of LOD;

17-20 Twinkle Out; Twinkle In; W Twirls/M Around Her; Sidecar, Touch, —;

Progressing mainly down LOD and with a minimum of zig-zag movement, start L ft and do two traveling waltz twinkles, M crossing in front and W crossing in back, ending the first twinkle in Banjo pos and the second twinkle in Sidecar pos; releasing M's R and W's L hands but retaining hold of M's L and W's R held high, M takes 4 steps, L, R, L, R, to move behind and around W in a $\frac{1}{2}$ L circle to end facing slightly to R of RLOD in Sidecar pos, touches L toe beside R ft and holds 1 ct, while W makes a $\frac{1}{2}$ R twirl under joined hands in 4 steps, R, L, R, L, to end facing slightly to R of LOD in Sidecar pos, touches R toe beside L ft and holds 1 ct;

21-24 Twinkle In; Twinkle Out; W twirls/M Around Her; Side, Touch, — (to Open pos);

Repeat action of meas. 17-20 moving in RLOD except to end W's twirl and M's circle during meas. 23 with partners facing, M's back to COH; during meas. 24, step swd on R ft in RLOD, touch L toe beside R ft and hold 1 ct while taking OPEN pos with joined M's R and W's L hands extended out at shoulder hgt twd RLOD;

25-28 Roll, 2, 3 ($1\frac{1}{2}$ times); Step, Touch, — (back-to-back); Reverse Spin; Maneuver, Touch, — (to Closed);

Swinging joined hands fwd then releasing, partners use 2 meas to do a fast $1\frac{1}{2}$ solo rollaway from each other down LOD, M turning L face with 4 steps, L, R, L, R,

to end facing COH and back-to-back with W, touches L toe beside R ft and holds 1 ct while joining his R with W's L hands extended at shoulder hgt twd LOD and glancing at W over leading shoulder, as W rolls R face with counterpart steps; swinging joined hands bwd then releasing, M leads W into a $1\frac{1}{4}$ L face solo spin, W using 4 steps, R, L, R, L, to end facing LOD, touching R toe beside L ft and holding 1 ct while taking CLOSED pos, as M uses 4 steps, L, R, L, R, to make a $\frac{3}{4}$ R turn maneuvering in front of W to end facing RLOD, touches L toe beside R ft and holds 1 ct while taking CLOSED pos;

29-32 Waltz (R); Waltz; Waltz; Twirl (to Open);

Start bwd in LOD on L ft and waltz 3 meas. down LOD making $1\frac{1}{2}$ R turns; as M starts R ft and waltzes 1 meas. beside her down LOD, turning $\frac{1}{4}$ R to face wall on last step, W makes a $1\frac{1}{4}$ R face twirl with 3 steps, L, R, L, to end facing COH as partners take OPEN pos with M's R and W's hands joined and extended at shoulder hgt twd RLOD, ready to repeat the dance;

DANCE GOES THRU THREE TIMES

Ending: Twirl to the customary acknowledgement during meas. 32 of third and last sequence.

A BEAUTIFUL DANCE

RAINIER WALTZ

By Mary and Park Bagley, Seattle, Washington

Record: Aqua 211 "Rainier Waltz"

Position: Open, facing LOD.

Footwork: Opposite, directions for M.

Note: Keep dance flowing LOD at all times unless otherwise indicated.

Meas. INTRODUCTION

1-2 Wait; Wait;
3-4 Apart, Touch, —; Together, Touch, —;

PATTERN

1-4 Waltz Away; Lady Roll Across to Vars., 2, 3; Fwd Waltz; Turn, 2, 3;

Starting L do one fwd waltz slightly away from partner; M waltz across LOD twd wall as W makes one LF roll across in front of M twd COH to end in VARS pos, both facing LOD (hand change — W's R to M's R is necessary on 2nd ct of Meas. 2 and W's steps are L, R, L, W now on inside of circle); one fwd waltz LOD; still progressing LOD and retaining hand holds, each makes $\frac{1}{2}$ LF turn in 3 steps to end facing RLOD, still in Vars. pos. with W on inside.

5-8 Waltz Bkwd; Turn, 2, 3; Twinkle Out; Twinkle In to Open;

Waltz bkwd in LOD; release L hands and then R hands as M wheels $\frac{1}{2}$ RF to face LOD and W steps back on L in LOD to make one full RF turn to face RLOD (each

uses 3 steps and on 3rd ct assumes SIDE-CAR butterfly pos); In sidecar butterfly pos twinkle diag. twd wall (M XIF, W XIB); M XRIF, W XLIB on 1st ct of meas. 8, M steps diag twd COH and W steps in place and turns to face LOD as M's L and W's R break on 2nd ct, both close on 3rd ct to end in OPEN pos. both facing LOD.

9-16 Repeat action of meas. 1-8, ending in SEMI-CLOSED pos facing LOD.

17-20 Step, Swing, Hold; Fwd, Side, Behind; Roll On, 2, 3; Fwd Waltz;

Step fwd L, swing R fwd, hold; step fwd R, Step swd L, turning to face partner and release M's R and W's L, open to face RLOD momentarily, XRIB; Pull lead hands thru and release to make full 1½ solo turn in 3 steps, M turn LF and W turn RF, keeping prog. in LOD. Assume SEMI-CLOSED pos and prog. LOD with one fwd waltz.

21-24 Repeat action of meas. 17-20 (do not end in open pos).

25-28 Slide Away; Lady in Front; Waltz Bkwd; Waltz Fwd;

Waltz fwd in LOD as W "slides" from semi-closed pos to OPEN pos with inside hands joined (W should travel diag. fwd twd wall using 3 steps instead of waltz step, however, M does waltz step); M steps R, L, R, in place and adjusts to W's pos as W again takes 3 steps to sweep ½ LF to end directly in front of M and partners assume CLOSED pos; one bkwd waltz directly RLOD; one fwd waltz in LOD; (maneuver to SIDECAR on 3rd ct).

29-32 Twinkle Out; Twinkle In (to closed pos); Pivot 2, 3; Step Touch;

Twinkle diag. fwd and twd wall, M XIF (W XIB); Twinkle in and on 3rd ct assume CLOSED pos, M facing wall; 3 step pivot making one full turn; quickly assume SEMI-CLOSED pos and step-touch in LOD both facing LOD.

DANCE IS DONE 3 COMPLETE TIMES. 3rd time thru on meas 32, step thru on R, join inside hands and step away on L, M bow and W curtsey.

CONTRA CORNER

BACK TO DONEGAL

By Al Brundage, Westport, Conn.

Record: Windsor 7144

Form contra lines by couples — with man's partner on his right — facing another couple.

Grapevine left, balance right, balance left (8)

Grapevine right, balance left, balance right (8)

Do sa do (8)

Do an ocean wave and balance Forward and back (8)

Square thru — on to the next and (12)

Swing Put her on the right (8)

Right and left thru Two-step turn (8)

Right and left back (8)

TRIXIE

By Dick Waibel, Fresno, Calif.

The head two ladies chain across

Turn ole gal a brand new boss

Two and four you right and left thru

Now head two ladies chain to the right

Well, send them back with a Dixie chain

Hey, ladies, U-turn back, left allemande

MOMMY BACK GUARANTEE

By Dick Matteson, Decatur, Illinois

Head two ladies chain to the right

Turn 'em boys and hug 'em up tight

New head ladies chain across

Turn 'em, don't get lost

One and three promenade about half way

Two and four do a half sashay

Heads go forward, come on back

Right and left thru and turn on around

Then pass thru and U turn back

Half square thru go right and left

Right and left grand

HOMICIDE

By Fred Applegate, La Mesa, Calif.

Forward eight and back with you

First and third a half square thru

Then square thru the sides once more

Heads go three, sides go four

Center four a left square thru

Sides separate and half square thru

Half square thru on outside of square with opposite.

Line up four as you always do

Bend the line and half square thru

U turn back right where you be

And square thru again for me

Heads go four, sides go three

Center four a left square thru

Heads separate and half square thru

Half square thru on outside of square with opposite.

Line up four and bend it too

And square thru, three quarters, man

Find old corner, left allemande, etc.

INSIDE OUT AND IN

INSIDE OUT SQUARE

By Ruth Graham, Castro Valley, Calif.

Heads go forward — back again

Three arch and one dive in

With an inside out and an outside in

Duck your head and do it again

Swing the opposite girl and then

Face the sides, two ladies chain

Same two couples square thru

All the way you're doing fine

You're facing out so bend the line

Go forward eight and back again

Head couples arch, sides dive in

With an inside out and an outside in

Duck your head and do it again

Box the gnat across from you

Face those two, right and left thru

Dive to the middle, two ladies chain

Pass thru, box the gnat

Grand right and left right after that

DRILL MATERIAL

HERE AGAIN with the help of several callers including Ed Gilmore and Bruce Johnson is some basic drill material that may prove handy in teaching.

HALF SASHAY (11a) and BOX THE GNAT (12F)

One and three do a half sashay
Go forward up and back that way
Give a right to the opposite, box the gnat
Right and left thru the other way back
Repeat for sides

CROSS TRAIL (14) and U TURN BACK DRILL

One and three go forward and back
Cross trail and U turn back
Do a right and left thru across the track
Two and four go forward and back
Cross trail and U turn back
Do a right and left thru and hear me sing
All join hands and make a ring
Anything from here

FORWARD SIX AND PASS RIGHT THRU

Head couples bow and swing
Then send your girl to the right of the ring
And three in line you stand
Or any other method of getting in lines of three

Forward six and back you roam
Pass on thru then turn alone
Lonesome gents go across the square
Face to the middle and all join hands
Circle left around the land
You've got a brand new partner, Joe
Give her a left then a Do Paso
Promenade

Repeat with head ladies going to right then twice for side ladies. Variation: Do regular right hand over, left lady under, three times, then do as above once to get original partners.

CHASE THE RABBIT, CHASE THE SQUIRREL

A Descriptive Call

One and three go out to the right
Lady 'round the lady, gent follow
Ladies center with a do sa do
Gent 'round gent, and the lady follow
Face the couple on the side
Now circle half and don't you blunder
Inside arch, and the outside under
Star by the right in the middle of the town
Back by the left go all the way 'round
Now face the other side
Lady 'round the lady, gent follow
Ladies center with a do sa do
Gent around the gent and the lady follow
Face that couple on the side
Circle half and don't you blunder
Inside arch and the outside under
Star by the right in the middle of the land
Corners all left allemande
Partner right — go right and left grand.

ARKANSAS TRAVELER VARIATIONS

First and third go forward and back

Forward again

Turn the opposite lady right arm 'round

Back to your partner with a left arm 'round

Everybody corner with a right arm 'round

Back to your partner with a left arm 'round

Go all the way around

To the right hand lady do right and left grand

With a right and left go 'round the ring

Meet a new lady and give her a swing

Then pomenade eight go 'round the ring

Head two couples go forward and back

Forward again

Turn the opposite lady right arm 'round

Turn your partner left with the left arm 'round

Everybody corner with a right arm 'round

Partner by the left like a left allemande

Go the wrong way 'round with a right and left grand

A left and a right go 'round the ring

Meet your partner with a left arm swing

Now you turn right back to the right hand maid

And you take that little lady and you promenade

First and third go forward and back

Forward again with a right and left thru

Turn on around

Turn the opposite lady right arm 'round

Turn partner left with the left arm 'round

Corners all with the right arm 'round

That would be "corners" from the new spot

Partner left with the left arm 'round

Now swing on the corner like swinging on a vine

Now swing the next one down the line

Same two men and new calico

Go up to the center and back you go

Repeat to get back into position with original partners.

ARKANSAS TRAVELER WITH 3/4 CHAIN

Forward eight and back like Cain

Ladies all 3/4 chain

Turn 'em boys, then one and three

Up to the middle and back with glee

Turn the opposite lady right hand 'round

Turn partner left as you come down

Corners all with a right hand 'round

Partner left, a left hand 'round

And promenade the corner as she comes down

Repeat for heads then twice for sides

BREAK

By Bob Dennington, San Diego, Calif.

One and three bow and swing

Go into the center back to the ring

Forward again right and left thru

Full turn around 'til you're facing out

Separate go round one

Into the center, left square thru

Three-quarters do

Then a right and left thru with the outside two

Turn 'em boys

Then cross trail, U turn back

Allemande left . . .

CROSS TRAIL BREAK

By Clyde V. Jones, San Antonio, Texas

Side two gents go forward and back
Turn to your corner and box the gnat
And everybody stand just like that
All four gents go forward and back
Forward again and cross trail thru and around
just one
Into the middle and cross trail thru and around
just one
Now circle up eight, here's what you do
Swing the girl nearest you
And put her on your right and make a little ring
The old cow kicked and the yearling bawled
Go swing the girl across the hall and make a ring
Now break your ring with a corner swing
And promenade your pretty little thing

BREAK

By Fred Steinke, Lafayette, Calif.

All four couples, forward up and back with you
Now all four couples cross trail thru
Well, allemande left the one you got
Pass your partner — Red hot
Turn right hand lady right hand round
Partner left go all the way round
Corner now with a right hand round
Partner left, roll promenade

DIXIE TURN BACK

By Mel Rich, University City, Missouri

Head couples bow and swing
Head ladies chain across the ring
Chain 'em back, ain't that nice
Chain 'em twice, turn 'em twice
Dixie chain across the track
U turn and Dixie back

Gents in the lead.

Gent go left and the lady right
Round one line up four
Forward up and back once more
Center two trail thru
Round one is what you do
Down the middle box the gnat
Face the sides and lookie that!
Allemande left

BETTY'S BLOOPER

By Bob McDaniel, Topeka, Kansas

Sides to the middle and back with you
Heads to the middle and right and left thru
Turn 'em around and square thru
Three-quarters 'round and then you two
Just separate, go around two
Up the outside, around those two and
Box the gnat when you meet your Sue
Then change hands and left square thru
Three-quarters round to the outside two
Do sa do go all the way round
To an ocean wave when you come down
Balance forward, back to town
Then a right and left thru, turn 'em around
Dive to the middle, do a half-square thru
Separate go around one
Come back in and square thru
Three-quarters round and look out man
Find the corner, left allemande
Partner right go right and left grand.

PAYOLA

By Bill Peterson, Detroit, Michigan

Forward eight and back right out
California twirl, you're all facing out
Heads rollaway, then separate
Box the gnat in front of the sides
* Cross trail but U turn back
Allemande left across the track
* or Eight chain thru
When you meet those two, a right and left thru
Allemande left with the one you face

LION'S ROAR!

By Gordon Blaum, Miami, Florida

Head two couples lead to the right and circle four
Head gents break make lines of four
Forward eight and back like that
Forward again and box the gnat, change girls
Do si do to an ocean wave, balance forward
and balance back
Half square thru go on to the next and
box the gnat
Change girls, do si do to an ocean wave
Balance forward and balance back
Half square thru go on to the next and
box the gnat
Change girls, do si do to an ocean wave
Balance forward and balance back
Half square thru go on to the next and
box the gnat
Change girls, box the flea, change girls
Cross trail thru to a left allemande

A LONG WAY TO GO

By Wolf Clar, Courtenay, British Columbia, Can.

Heads go forward and back with you
Two and four do a right and left thru
One and three cross trail thru
Go round one, stand four in line
Go forward eight and back with you
Go forward again and square thru
It's a right and a left and a right and a left
And those who can do a right and left thru
All eight California twirl you do
Right and left thru with the outside two
Turn them right around and square thru
Four hands round and don't look back
Go on to the next and box the gnat
Now face those two, do a right and left thru
Turn right back and eight chain thru
Chain on thru go 'cross the floor
And keep on going add some more
Come on now and don't be late
Keep on going and when you're straight
Right and left thru with the outside two
Same four do a half square thru
Go on to the next and box the gnat
Face those two go right and left thru
Turn right back and eight chain thru
Chain on thru go 'cross the land
Keep on going hand in hand
Come on now and don't be slow
Keep on going and here we go
Right and left thru with the outside two
Dive thru and box the gnat
Well then you box it back and pull on by
There is your corner left allemande

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GEMS FROM THE OTHER PUBLICATIONS

(From News & Views of South Coast Assn., Long Beach, Calif. — December, 1959)

... "After much research and discussion, the following code has been adopted by the SCA Board of Directors and will be circulated to all 'Jr' dancers participating in SCA activities.

"JR. DANCER CODE OF ETHICS

"1. I will not cut into an adult square unless invited by all members of this square.

"2. I will dance with other 'Jr' dancers except when invited to join adult squares.

"3. When attending a dance as a dancer, I will expect to pay admission.

"4. I will not leave the hall during the dance except when accompanied by or with the permission of my parent or guardian.

"5. I will conduct myself in a manner to always be a credit to the traditions of square dancing.

"Definition: 'Jr' dancers — 16 years old and younger."

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READERS IN AFRICA PLEASE NOTE

George E. Coughlin, formerly a square dancer in California and now at P.M.B. No. 1081, Apapa (Lagos), Nigeria, has hopes that when that country celebrates its independence on October 1, 1960 perhaps he might be able to show off a group of American square dancers as part of the independence celebrations. Any square dance groups anywhere at all within the range of Nigeria should write directly and as soon as possible to Mr. Coughlin for details.

PREMIUM PLAN WINNERS

Sets in Order subscription sales people who have earned premiums for themselves recently include: Gordon Jenner, Endicott, N.Y., who received two Aluminum Serving Pitchers; Marge Woodward, Las Vegas, Nev., a 50-cup Percolator; and Dorothy Mann, Aberdeen, Wash., who earned an Electric Grill. YOU, TOO, may win one of these delightful premiums by selling Sets in Order subscriptions. Why don't you write and ask us about them?

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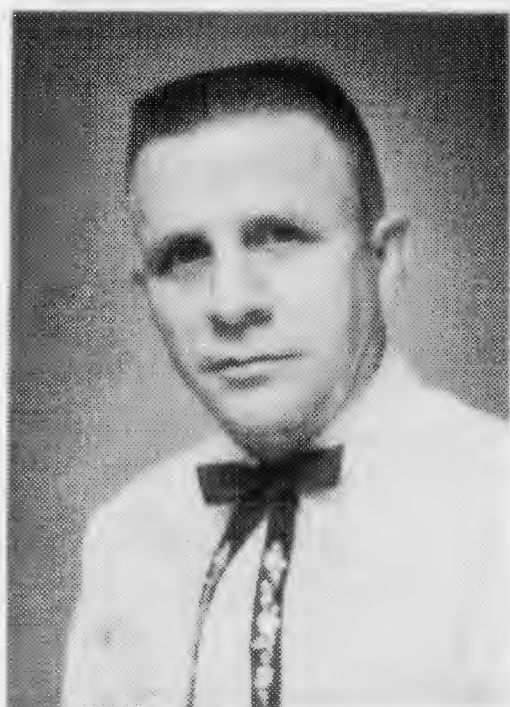


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Ralph Kinnane — Birmingham, Ala.

RALPH KINNANE'S square dance career really began that night in 1954 when he walked into the Birmingham YWCA with his banjo to play for the regular Friday night square dance. This was his first contact with "Western-style" square dancing and he admits he was impressed. After playing for a few such nights, Ralph could stand it no longer. He put down his banjo and began to learn to dance. The old banjo just sits in the corner enjoying a rest.

After several months of dancing, Jeanette (Mrs. Kinnane) and Ralph decided they needed a club in their section of town and set about to organize one. Recruiting all new dancers they soon had a club of 50 couples, the largest club in the area at that time. Beginning in early 1955, the caller would ask Ralph to call a tip at each dance and in September he was asked to take over the calling for the club when, on his physician's advice, the caller resigned.

Ralph now calls for five clubs in Birmingham and nearby Talladega. The Kinnanes organized square dancing in the latter city, where it was completely unknown, and its acceptance has been amazing. There are now two clubs and a class of 35 couples.

Jeanette and Ralph are also vitally interested in round dancing and conduct a round dance workshop in Birmingham.

One of Ralph's attendant hobbies is composing dances. He writes most of the patter material he uses and some of the singing calls. He has even tried his hand at writing rounds and mixers.

When Ralph is not calling, dancing, teaching or writing, he can be found at the Norris Yards of the Southern Railway Co., where he has been employed for 24 years.

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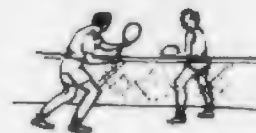


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Write Bob and Marj Fease, SRL, Rhineland 5, Wisconsin Phone FO 2-5133

NEW SQUARE DANCE PUBLICATIONS

Several new area square dance publications have just entered the field or just come to light. One of these, Square Up, is a mimeo-ed sheet "Published Weekly" somewhere in Texas; there is no masthead to tell us. It's neat, tho, with club news and interesting tid-bits. NEFFA Notes is published quarterly at Keene, N.H. and is the organ of the New England Folk Festival Assn., edited by Richard Castner. The Buckeye Beacon of Madison, Ohio, has just come out in magazine form and is a neat

mimeo job. Gordon and Vernice Densmore are editors. The Square Dancer is published by the Square Dance Assn. of Montgomery Co. in the Washington, D.C. area and is excellent. Chuck Brandon is the editor and his paper has a crisp and readable look. A recent issue printed, besides news, the By-Laws of the association. The Central Kansas Square Dancers' Assn. News prints results of association meetings, club news and a listing of association-sponsored traveling caller dances.

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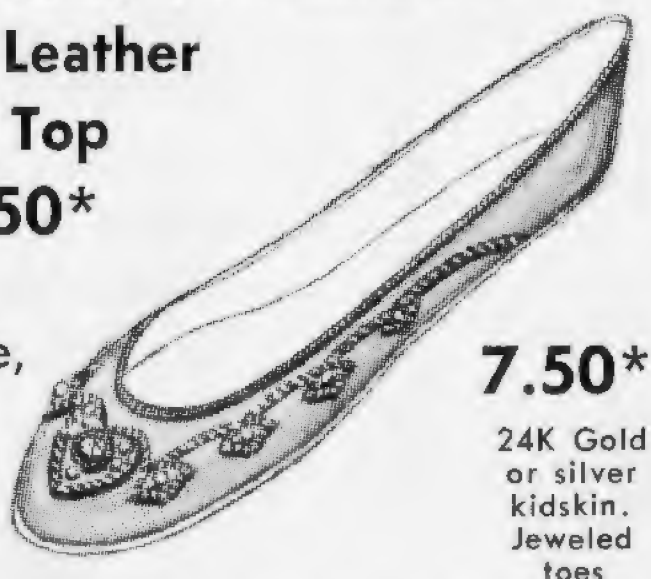
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(Letters, continued from page 6)

new things. Furthermore, the influence of such a policy on many callers is to encourage them to call the same stereotyped dances year after year. One institute we attended last year had a morning workshop devoted to "familiar squares!" Who needs a workshop for that? So, while we appreciate your leadership in many respects, we cannot accept "the comfortable dancing idea" when it degenerates into boring repetitions of "ends turn in and out" and "pass thru" and "everybody is dancing and nobody will drop out." Believe us, we would . . .

Margaret Ingham
Delray Beach, Florida

One of the most important helps an editor can receive is a frank, constructive letter of objection from a reader. Often it underlines the necessity of his being more specific in quoting policies and in outlining important issues. The letter above and the one that follows were received at just about the same time.

Dear Editor:

I imagine your Circulation Department will soon be notifying me of the fact that my subscription to Sets in Order has expired. When it expires this time I can see no reason to renew it. I have read your magazine for a long time now and the more I read it the less I think of it. The contents of your magazine lead me to believe that you and a lot of others think that square dancing is something "Out of this World." I certainly know that you have succeeded in elevating it out of my grasp.

I started calling square dances more than 30 years ago and have square danced to a lot of good square dance callers in a lot of large centers . . . In the fall of 1948 and again in 1949 the little village of Milk River organized an "Old Time Dance Club" and actually 110 couples registered on opening night. We didn't have a hall large enough to accommodate them all and we always danced to live music. Near the end of the second season someone thought of getting a "Professional Caller" with his canned music. We held one dance after that to wind up the year's activities and since then there has not been enough interest to even attempt an organization. I can name you various organizations that have quit dancing because the "Younger Generation" attending always wanted something new or different every dance each night.

When I am not square dancing I like to watch square dancing from an elevated seat

and two years ago I attended the "Peach Festival" at Penticton, B.C. and I am quite convinced that any time I looked at the floor I could see 25 per cent of the dancers "squaring up." Do you call this Square Dancing? . . .

In summing it all up, it is my firm opinion that until you get square dancing catering more to the "Fun" angle than to the "Commercial" angle, as you have it now, you will have a tough row to hoe.

Art Mueller

Wetaskawin, Alberta, Canada

Undoubtedly the first letter refers to **Sets In Order's** recent presentation of the twenty basics and the suggestion that a great number of people (certainly not all) find it necessary to limit the time they are able to devote to square dancing. The second letter underlines this and goes so far as to indicate that square dancing is specializing itself further and further away from a large number of the people. Both letters do however touch on the outer extremities of the activity and they do point out that no matter how hard we try to "please everyone" each extreme still feels that we are favoring the other. The ideal situation, as we believe our policy has recommended many times in the past, would be to have groups available in all areas that would cater to all desires. Perhaps some day this may be possible. Editor.

Dear Editor:

Through my work as a columnist I've often heard editors say, "We seldom hear from readers who approve of what we do, just those who are against our ideas"

This note will fall in the 'unusual' category, then, because its only purpose is to express approval.

After two and a half years of square and round dancing my husband and I have been exposed to both the opportunities for limitless pleasure in this activity and the many peculiar attitudes about what constitutes 'fun' among square dancers. Even in our short experience we've seen some dancers too lazy or calloused to become reasonably proficient and, at the other extreme, those who strive for so-called 'high levels' and go into orbit, completely out of touch with common mortals.

All of this is by way of saying how much we like and enjoy your 'middle of the road' policy as expressed so often in **Sets in Order**. We also enjoy the wealth of information to be found in your magazine — especially the detailed instructive material like Don Armstrong's series on Contras and the "Visualizing A Dance"

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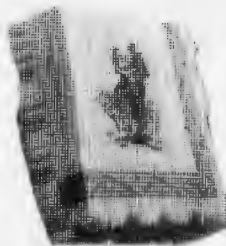
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Attention—Square Dance Chairman

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feature in the May issue.

Maybe this letter will serve as a reminder
that there are many, many dancers around
who, though they may not write about it, really
approve and enjoy your efforts and ideas as
expressed in Sets in Order.

Dorothy Ricker, Tampa, Florida

Dear Editor:

... We had 5 sets (of our Spanish students)
at the Boston Institute to list their names at our
last session and 4 sets were on the floor at all
times for the instruction sessions. Lynn ... had
over a hundred copies made up of the essential
figures for beginner square dancing, translated
into Spanish, so as to give those students a
closer look at what they are in for ... The stu-
dents' English may not be improving but mi y
esposo are certainly learning a lot of new
Spanish words. Si! Never in the world have we
seen such interest in this pastime ...

Millie Mixer, Madrid, Spain

Dear Editor:

We have just returned from our first trailer
trip from Wisconsin to California ... We were
in Flagstaff Arizona four days and stopped in
a Western store to ask if they knew if there
was to be a Square Dance in town on Saturday
night. They told us where we could find one
so we went and had a wonderful time.

When we were in California we found out
about a Round Dance Group at Newport
Beach. The instructors are Ken and Oneida
Correll. I called them first and we went to the
dance early. I just "happened" to have a pro-
gram with me for our big Annual Platter Re-
view and showed it to them. They were kind
enough to include all of the numbers that their
group do on that evening's program. It was
like being in a foreign land but knowing the
language ...

Kathy Rolfes, Racine, Wisc.

Dear Editor:

May I second the comment of Timmy Tur-
lay in April's Sets in Order? He complains
about the use of the call "chain" when the
movement ends in anything other than a cour-
tesy turn. As Turley suggests, there are other
simple directional calls that can be used in
these cases. The specific case in point was a 3/4
chain as defined in SIO's list of basics. Another
common example is a two or four ladies chain

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where the movement ends not with a courtesy turn but with an allemande. Why not — send 'em back for a left allemande — in the case of a two ladies chain that is not really a chain.

Small details like this are not important to the dancer who dances a lot and does "everything." They are important to square dancing because they add up to a lot of things that make dancing a job for experts instead of relaxation for everyone . . .

Kenneth Temple
Bozeman, Mont.

Dear Editor:

. . . I would have ordered this (binder) on one of the Sets in Order Forms in the magazine but I hate to cut anything out of them as there might be something on the other side that I might find to be of value to me at some time.

Lew and myself find your magazine to be of great value and read the issues over and over. My only regret is that I didn't subscribe to Sets in Order when we first started dancing.

Jane Wright
Richmond, Va.



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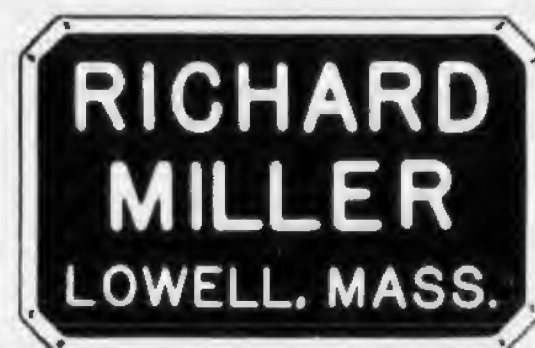
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John and Winnie Nash — Trenton, N.J.

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Up until 1953 when they saw square dancing at a school party, their knowledge of this activity had been limited to Winnie's summer vacations with her grandparents in Southern Illinois. They soon rounded up a caller and dancers and formed the Jolly Promenaders.

The round dancing in this club included routines but no basics and the Nashes, who had done considerable ballroom dancing, were disgusted that these routines seemed so hard to them. In the summer of 1955 they took themselves off to the Brundage Institute at West Point. Here Frank and Carolyn Hamilton were teaching round dancing and the Nashes rejoiced that here were people who could help them lick their round dance "block."

Round dancing was in its infancy in the area then, and much time was spent on needed basics at the institute, which produced a remarkable number of round dance teachers that year.



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The Nashes "read up" on the rounds that summer and in the fall they started teaching, first during the square dance evening and then in a separate round dance class. They feel that they learned by the mistakes they made — and are still learning.

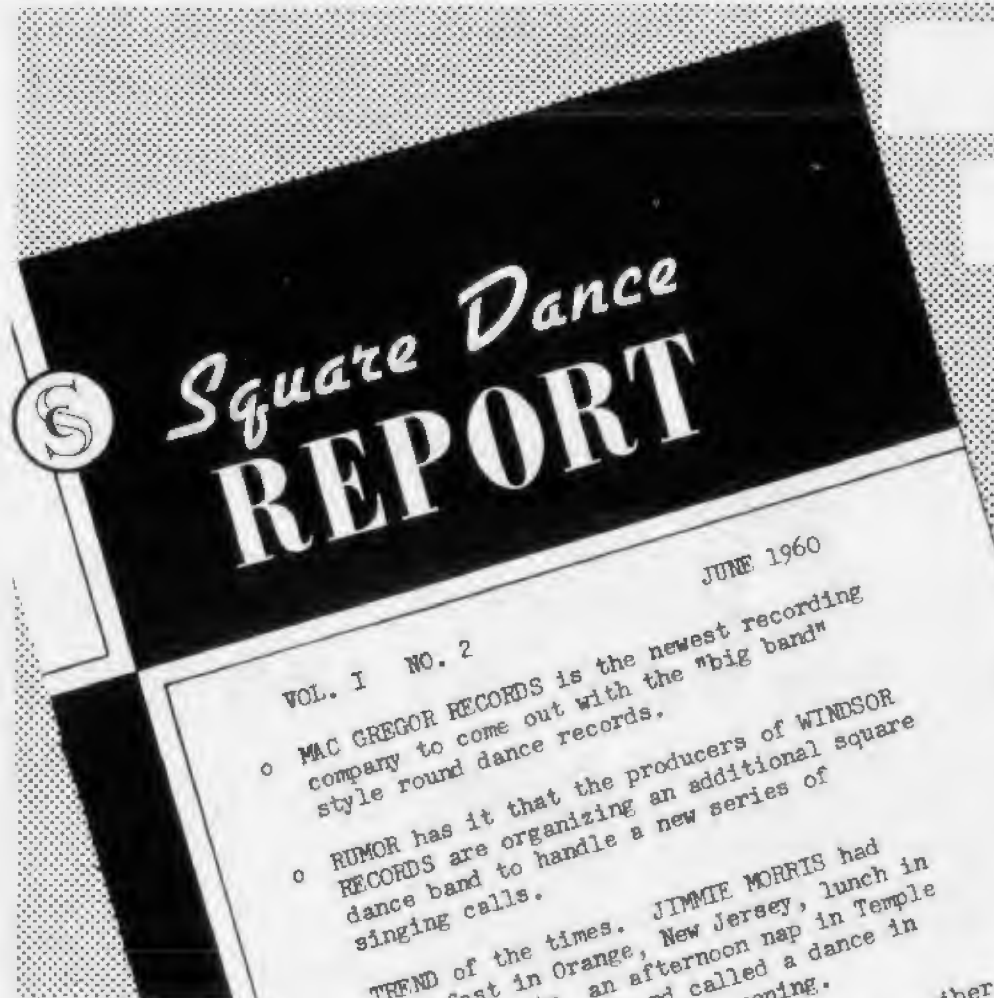
John and Winnie have worked with a local caller, Charlie Kides, each year teaching round dance basics at his square dance classes. Since they or their dancers program rounds for three square dance clubs in the area, there is plenty of opportunity to dance the routines that have been taught.

"Perhaps we are prejudiced," says Winnie, "but we have found that dancers who stick to round dancing stick to square dancing. More and more callers are commenting on the importance of including rounds with squares."

CALLERS' AND TEACHERS' ASSOCIATIONS — URGENT!

As far as we know there is no complete up-to-date list of square dance callers and leaders and as we are anxious to do a coverage story on these groups and have some important material to send out to each one we are asking

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for your help. Checking against the following groups we would like to know (1) if such a group now exists, (2) the name of its president or some current contact, (3) any other general information you might be able to send us regarding the area covered by its active membership, its size, age, etc. Undoubtedly we have omitted several groups from this list and we'd be most appreciative if someone might furnish these to us. In saying thank you for the help we would be most pleased to send to each person we hear from a copy of this list:
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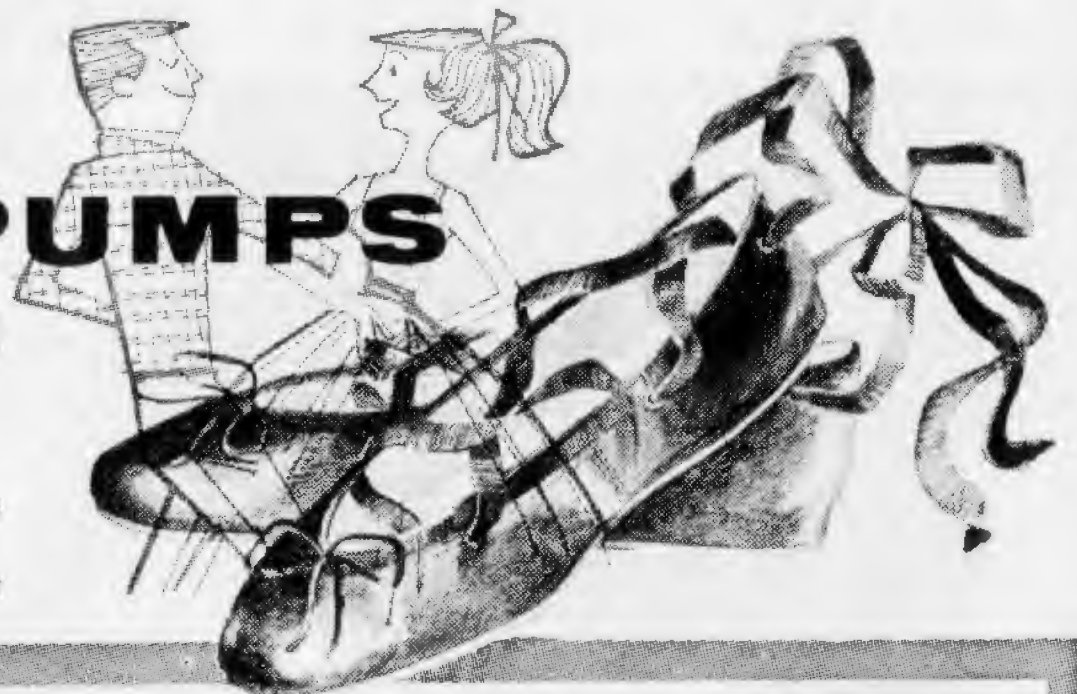
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THE NAME'S THE SAME

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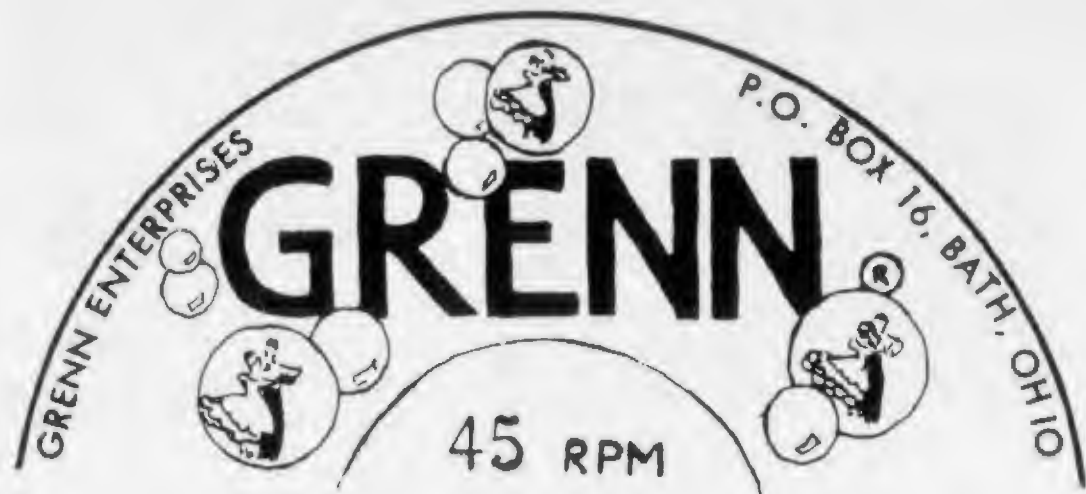
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SQUARE DANCE FRIENDSHIP IN ACTION
II

The May issue of Sets in Order reported, under the above title, a human interest story of a square dance family whose home was burned to the ground. Sets in Order previously had carried similar stories where families in need had been helped by the square dancers. This item is about the 17 year old son of a caller on the Eastern seaboard who during the past twelve years has suffered from cystic fibrosis — so far an incurable condition. In recent months, doctor, hospital and medical

expenses were piling up at the rate of approximately \$4,000 every 5 weeks. The square dancers recognized the predicament and decided to do something about it. The sad part of this story is that medical science has not yet solved the cause and cure of cystic fibrosis and Joey passed away on May 25th.

Square dancers are wonderful people in many ways. On March 1st there was only an idea. On April 1st, there was a chairman, treasurer and fourteen publicity agents in as many clubs with \$70 as the start of the "Joey Fund." On May 8th an initial check of \$3,000 was

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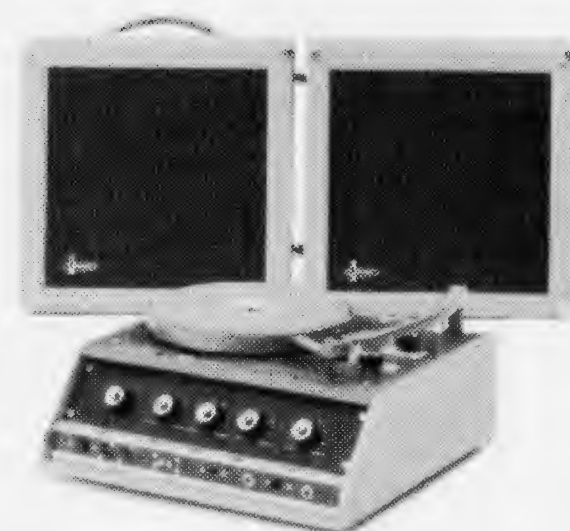
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presented to his parents and more money was on the way. The results indicate that the simple organization used was most effective.

The Joey Fund was raised through special dances, containers, sales of candy and decals, and other means. Contributions were received from seven states and one Canadian province. Fifty-two square dance clubs, federations and other groups participated in the drive by direct appropriations or special dances. Close to 1,000 individuals contributed to the Joey Fund by means of slotted containers placed at dances. Seventy-one couples or individuals sent con-

tributions (checks, etc.) direct to the treasurer. This remarkable accomplishment in 5 weeks bears out the tradition among square dancers that they always help one of their number when there is a need.

ROUNDS OF THE MONTH

A quick look at the Rounds of the Month chosen in various locales offers an interesting picture of "what's being danced in rounds." For instance in April, the RDTA of No. Calif. chose I'll See You Again; the Kansas RD Assn. and the Mich. Square Dance Leaders chose

SETS IN ORDER'S

latest round dance release features a waltz complementing a two step. TALK OF THE TOWN written by JOY CRAMLET of Inglewood, California, is a two-step that features plenty of rhythm. It's great for those who enjoy a smooth dance.

FESTIVAL TIME written by IVAN and AILEEN PIERSON of Seattle, Washington, is a waltz that square dancers will enjoy. The music in canter rhythm is recorded with that "big band" feeling.

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Nellie. Up in Washington, four councils of the Federation chose Happy Waltz; two chose Foolish Fancy; one chose Piano Roll Waltz, another Fine & Dandy.

In May, the RDTA of No. Calif. chose Happy Waltz for square dancers; Flirtin' (Joey's Song) for round dancers. Cleveland R.D. Teachers' Council picked Light in the Window Mixer; Central Ia. Callers' Assn., Holiday Waltz; Bow & Swing Magazine of Fla., Happy Waltz and Rogue Valley Callers' Assn. of Ore., Lucky Polka.



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For June the RDTA of So. Calif. chose It Had To Be You for square dancers; Sweetheart of Sigma Chi for round dancers. RDTA of No. Calif., for July and August chose It Had To Be You.

TEACHER RATES ROUNDS

Semi-annually Frank Hamilton ballots experienced dancers in his Los Angeles, California, round dance classes, to come up with some representation of the picture there at that level. In his latest balloting, the following

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1551—SLAUNCH TO DONEGAL — Flip
Caller, Manning Smith
1552—WALKIN' & TALKIN' — Flip
Caller, Marshall Flippo
1553—SHUT THAT GATE — Flip
Caller, Andy Andrus

BOGAN

- 1118—UNCLE REMUS, Key A, MULE
SKINNER, Key G, hoedowns
1119—END OF THE LINE — Flip
Caller, Billy Lewis
1120—I CAN'T GIVE YOU ANYTHING
BUT LOVE — Flip, C. O. Guest
1121—I FEEL THAT OLD AGE CREEPING
ON — Flip, C. O. Guest

SWINGING SQUARE

- 2311—LONG, LONG AGO — Flip
Caller, Les DeWitt

BENZ

- 1205—BRAND NEW CLEMENTINE — Flip
Caller, Dick Matteson
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OVERSEAS DATELINE

New South Wales, Australia . . . Jim White of Lane Cove, a member of the Square Dancers' Society of N.S.W. makes the following estimate on the number of square dancers in Australia: New South Wales and Australian Capital Territory, 2000; Victoria, 1000; Western Australia, 500; South Australia, 250; Tasmania, 150; Queensland, 1200. Total, 5100.



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S.I.O. X2127—RABBIT IN A LOG/WHIRLPOOL—hoedowns

S.I.O. X3114—TALK OF THE TOWN/FESTIVAL TIME—round dances



(Singing Call) Adobe Hacienda (Lightning S 503, instrumental flip with calls by Marvin Shilling) Key Bb, Tempo 123.

A familiar melody and an uncomplicated dance make a handy combination. Use without a walkthru on those experienced dancers or with only a brief walkthru on newcomers. Instrumental emphasizes melody and is slow but Marvin does a relaxing job.

(Singing Call) Rockin' the Polka (J Bar L 5001, instrumental flip with calls by Joe Lewis) Key: G, Tempo 131.

Dancers and callers have been waiting a year for this one. It's been a hit since Joe's L.P. came out a while back. Simple gimmicks can be picked up quickly and they add a great deal of pleasure to the dance. Excellent instrumental has sufficient melody for most callers. Joe is in top form on the calling. This one should become a standard.

(Singing Calls) I Don't Know Why/Wishing S.I.O. 2126 instrumental, with calls by Lee Helsel 1119) Key: F (on both), Tempo: 128 (on both).

A good contrasting pair, these two dances should have equal appeal with the moderately experienced dancers and the experienced dancers. I Don't Know Why makes good use of an All Eight Chain movement in the break and nothing tougher than a ladies $\frac{3}{4}$ chain in the pattern. The beauty of the dance is the constant, all-working pattern. In Wishing you'll find a 4/4 tune that the dancers will quickly adjust to and enjoy. The figure portion of the dance makes excellent use of Eight Chain Thru with well measured patter to fill. Lee does a fine job on both of these.

(Hoedowns) 16 Standard Hoedown Tunes (Folkraft 45-1149, 1150, 1151, 1152, 1324, 1325, 1326 and 1327 featuring the fiddling of Sleepy Marlin)

For callers who enjoy a variety and for dancers who occasionally like to hear honest-to-goodness, un-watered-down fiddle music, here is virtually a library of material. Aimed at just about every taste, the tempos range from somewhere down in the 120s to 150 (our timing for Boil the Cabbage), and you will also find your needed key.

NEW RELEASES

AQUA—#121 Dreamer's Holiday; #122 Along the Utah Trail — square dances.

BENZ — #1205 Brand New Clementine, flip called by Dick Matteson; #1206 Smiles, flip called by Ben Baldwin, Jr.

BEST — #102 She'll Swing With No One But You, flip called by John Garrett.

BLUE STAR—#1549 Jackrabbit/Ladies Fancy (hoedowns); #1550 Rock in the Road, flip called by Larry Wylie; #1551 Slaunch to Donegal, flip called by Manning Smith; #1552 Walkin' and Talkin', flip called by Marshall Flippo; #1553 Shut That Gate, flip called by Andy Andrus.

BOGAN — #1118 Uncle Remus/Mule Skinner (hoedowns); #1119 End of the Line, flip called by Bill Lewis; #1120 I Can't Give You Anything But Love, flip called by C. O. Guest; #1121 I Feel That Old Age Creeping On, flip called by C. O. Guest.

FOLKRAFT — #45-1151 Paddy on the Turnpike/Devil's Dream; #45-1152 Miller's Reel/Soldier's Joy; #45-1324 Fisher's Hornpipe/Big John McNeil (hoedowns).

GRENN — #14012 Shortcake/Elmer's Tune; #14011 Dream Walk / Waltz Together; #14013 Waltz in June/It's True; #14014 Mickey/Stumbling (all rounds).

J Bar L — #4123 At Two to Two Today/Zippidy Hoedown, with Joe Lewis calling; #4130 At Two to Two Today / Fiddleless (instrumentals).

MacGREGOR — #8635 Square Dancin' Blues/Oklahoma Hills; #8645 is same with calls by Jonesy; #8655 Fair Weather Sweetheart/Too Marvelous; #8665 is same with calls by Bob Van Antwerp.

O.T. — #8150 Billy Bayou / Walking and Whistling (rounds).

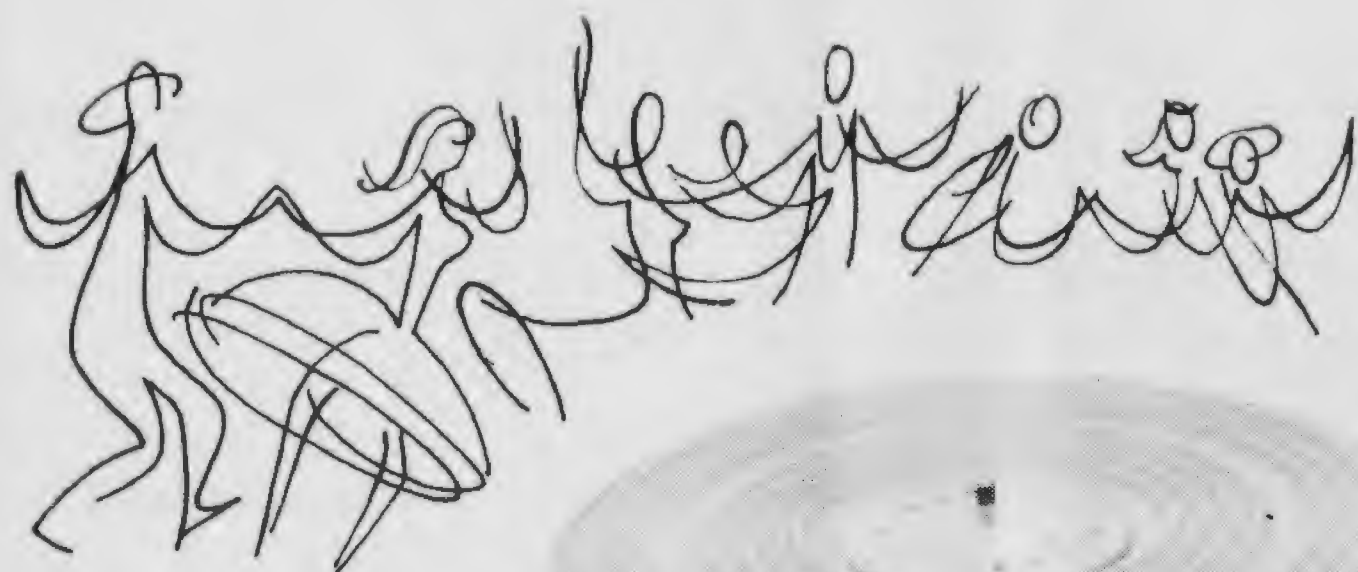
S.I.O. — #X3114 Talk of the Town/Festival Time (rounds); #X2127 Rabbit in a Log/Whirlpool (hoedowns).

SHAW — #227/227-45 Doodad Blues / Patty Cake Polka (rounds).

SUNNY HILLS — #SH 158 Bill Bailey, flip called by Chuck Raley; #SH 159 Anytime, flip called by Joel Pepper; #SH 160 Baby Doll, flip called by Glen Story.

SWINGING SQUARE — #2311 Long, Long Ago, flip called by Les DeWitt.

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